

PROGRAMMES FOR JUNE 2—JUNE 8

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 23. No. 296.

[Registered at the G.P.O. as a Newspaper.]

MAY 31, 1929

Every Friday. TWO PENCE.

PROGRAMMES OF THE WEEK:

At 7.45 p.m. on Monday, June 3.

A VAUDEVILLE SHOW

'starring' Deslys and Clarke in Syncopated Harmony, Mabel Constanduros and Michael Hogan, Gladdy Sewell, 'The Comedy Girl with the Top Notes,' and Mario de Pietro.

At 9.35 on Monday evening, June 3.

MUSIC OF TODAY

A Concert of New Works by six English Composers of Today: Walton, Moeran, Berkeley, Lambert, Warlock and Hely-Hutchinson. Conducted by Ernest Ansermet.

At 2.45 p.m. on Wednesday, June 5.

THE DERBY DESCRIBED

from the Press Stand at Epsom, by Mr. R. C. Lyle. This commentary, which will be heard from all Stations, will be preceded by a description of the scene on the Downs.

At 9.35 on Friday evening, June 7.

'LOVE IN A VILLAGE'

A Ballad Opera by Dr. Arne, as produced at the Lyric Theatre, Hammersmith, the music being arranged by Alfred Reynolds. Also from 5GB on Wednesday (8.30).

CONTRIBUTORS TO THIS ISSUE:

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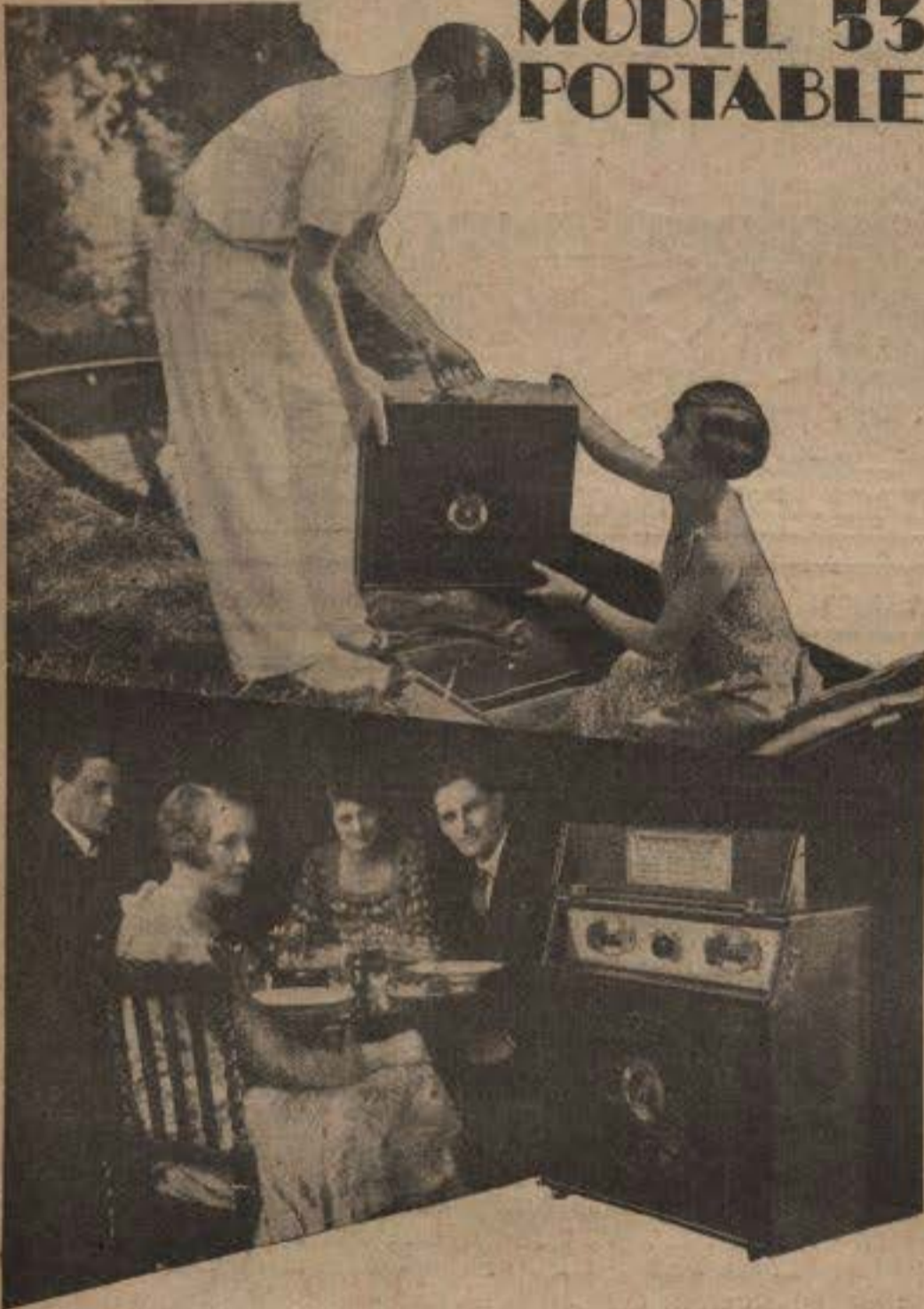
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THE RADIO TIMES

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MAY 31, 1929.

Every Friday. Two Pence.

AN IGNORAMUS GOES TO THE DERBY.

WE ignorami usually travel to the scenes of our shame in charabancs. We may be seen by you scornful experts whistling along the roads in the form of huge glittering oblongs on wheels—eight or ten tons of us to a block—with not one ounce of correct information to leaven the mass.

In a particularly portly orange charabanc called Vivienne I went to the Derby. Vivienne was known as an Orange de Luxe—and rightly so, since her rounded, not to say bursting, figure made every other charabanc on the road look a mere banana. All the little boys of Lambeth, Clapham, Balham, and Upper, Lower, and Mezzo Tooting, ceased their innocent play as Vivienne boomed past them; even policemen looked impressed, the backs of their necks showing a reflected orange light as Vivienne stood throbbing massively behind them in traffic jams.

We were all ignorami in Vivienne, and squeaks of naive and humble surprise marked our progress all the way to Epsom. Especially did our inferiority complex make itself felt as we drew near the Downs and caught up with Real Derby Experts—bookies in taxis, ice-cream vendors in vans, gypsies on foot, costers with their stout, jovial wives in one-horse carts—all trundling towards the course. The orange-de-luxe brand was on our foreheads, I think, for even when Vivienne was safely rooted in her position on the race-course, and we—her chicks—were scattered all over the crowded scene, the Real Derby Experts seemed still to know that we were mere charabancers—their penetrating multiple eye seemed to pierce through our nonchalant disguise and detect our ignoramus status. Several hundred persons offered, for instance, to mark our race-cards for sixpence—and even, at a pinch, threepence. 'Is money *nothing* to you?' asked a stranger of me. 'Yo—' I replied, ambiguously, as I always do when I suspect there is a catch somewhere. 'Money is the root of all evil,' continued the

By **STELLA BENSON**

A running commentary on the Derby will be broadcast on Wednesday afternoon.

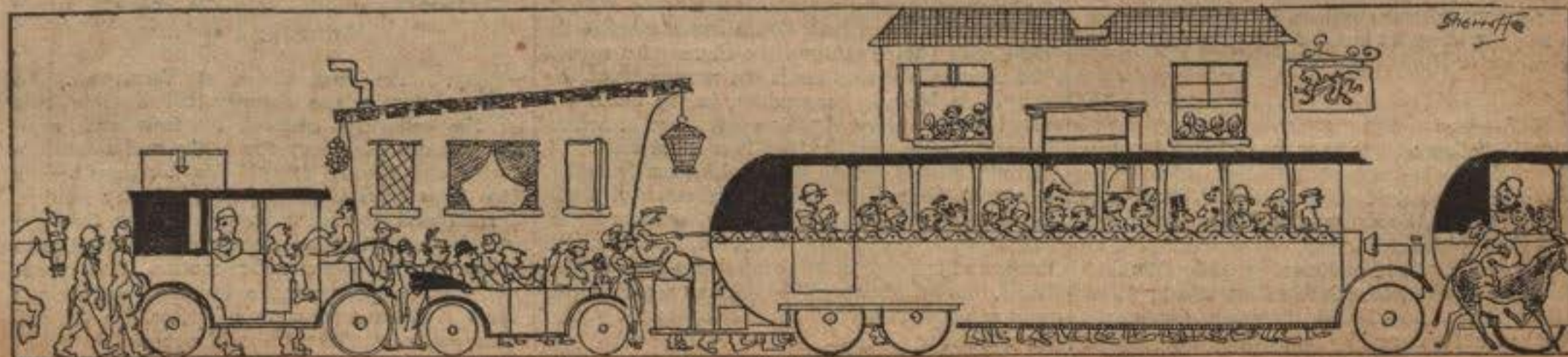
stranger, and I felt safe in subscribing to this with a hearty 'Oh, *absolutely*,' but I was wrong again. 'Money is the root of all evil—*so they say*,' persisted the stranger, with the severe look of one interrupted in the middle of a treasured aphorism. 'But you and I needn't agree with them, need we?' 'Oh, *absolutely not*,' I hastened to murmur. 'I can guarantee you five out of six winners for sixpence,' he finished, triumphantly. 'Really! Five out of six!' I exclaimed. 'But surely it should be six for sixpence. I don't want to waste a penny. Why, at Woolworth's—' The man, however, would not hear me out, but passed on to another orange-de-luxe ignoramus. And on second thoughts I realized that it was just as well. It seemed to me that he must be mistaken in thinking that his luck was better than mine. Indeed, appearances were all against it, since he wore no collar and a patch on the seat of his trousers, whereas my suit cost at least six and a half guineas in Harrods' Inexpensive Costume Department. Why, therefore, should *he* have any spare luck to sell to *me*? I felt very wise for some time after that, and, after some thought, invested the sixpence I had thus saved in seven darts to throw at playing-cards on a board. With the seventh dart I transfixed the top pip in a three of spades. 'Ha,' I cried, 'I get sixpence for that, don't I?' 'Sixpence or seven more darts,' replied the dartmonger, pressing seven more darts into my hand. 'I advise the darts, lady, becos it gives you a chance to hit the ace, and then you'll get a shilling.' I saw the force of this, and, after spending about three-and-sixpence more, potted an ace of hearts in fine plumage. 'A shilling!' I crowed, holding out my hand. 'A shilling,' he agreed, 'or fourteen more darts—you get a chance of another

shilling for nothing, you see.' But my exhausted hand had lost its cunning by now, and the fourteen new darts went astray, except for one of them, which hit a china pig in the next booth—but that, unfortunately, didn't count. 'However, I won eighteenpence over that,' I thought, confusedly, as I mounted a primrose-coloured horse on the merry-go-round. No flesh-and-blood horse can ever give me the ecstasy I find upon a merry-go-round. When, in heaven, they offer me the harp that is my due I shall ask for a merry-go-round instead, and to that romantic music I shall heave round and round in a semi-seasick trance of glory for all eternity.

The sinking feeling that always results from an indulgence in this rapturous vice reminded me that I had had no breakfast. No one except—I suppose—King George and Queen Mary ever arrives at the Derby adequately breakfasted—least of all we who go down to the roads in orange de luxes and do our betting from great charabancs. It would only be a slight exaggeration to say that we had seen—willy-nilly—the sun rise upon an empty stomach in Piccadilly. The pies that we had bought immediately on arrival on the course had apparently been made of last year's Derby winners, and after one bite we had given them the honourable burial they deserved. However, Vivienne, it seemed, had thought of everything. Her versatile driver, who combined the offices of chauffeur, waiter, chef, chaperon, tipster, weather prophet, guide, and bar-tender, produced from Vivienne's vitals enormous plates of ham, tongue, potato salad, and babas-au-rhum. He had not even forgotten the salt.

The noonday stupor descended upon Vivienne. Some of us slept, some did crossword puzzles, one man carved a little dog most neatly out of a nut, some of us goggled indolently at the sky, all over which kites, aeroplanes, and bowling white clouds were scattered in pretty confusion. The aero-

(Continued on page 450.)



'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF
THE MICROPHONE*The Man Alan.*

THE identity of 'Audax' is now revealed—but A. J. Alan remains an unsolved mystery of Broadcasting. On four evenings a year this languid-speaking spinner of stories strains our credulity towards breaking-point (while never actually shattering it)—and yet no photo-



Which is he?

graph of him has ever been seen, and the few who have met him personally can give no clue to his occupation on the 361 days when he is not broadcasting. Arthur Watts and myself, disguised as policemen, waited outside Savoy Hill hoping to catch a glimpse of the man Alan. Four people emerged from the B.B.C. Headquarters during our fancy-dress vigil; herewith Mr. Watts's impressions of them. Somehow we couldn't make up our minds which was A. J. Alan. On Thursday evening, June 13, 'A. J. A.' is to retell the story of 'The Cabman's Shelter.' I shall not assume my investigations for, though Arthur Watts looks decidedly efficient as a policeman, I look very odd.

Penalty of Greatness.

BEETHOVEN'S pianoforte sonatas, played by Edward Isaacs, form the 'Foundations' for the week commencing June 10. Few men of any time have possessed such titanic genius as Beethoven. 'Keep your eyes on him' was the comment Mozart made on him; 'some day he will give the world something to talk about.' Like all great men, he was, so far as human companionship goes, lonely; so that it was said of him: 'He's a misanthrope, cranky, and can't keep friends.' Music, quite literally, was his life. He worked in a sort of attic, disordered and dirty, the roof full of slits through which the rain poured. Sometimes he would leave his writing, go to the wash-basin, and pour whole pitchersfull of water over himself, singing or loudly growling all the while. He would not have understood if it had been suggested that he should live more 'comfortably': 'It is enough,' he would probably have said, 'to live.' When Rossi ti, touched at the sight of Beethoven's poverty, tried to start a fund for his relief, the kind of answer he most frequently met with was, 'On the day Beethoven finds himself the owner of a house he will sell it. He will never know how to adjust himself to a permanent home; he feels the need of changing his lodgings every six months and his servant every six weeks.'

Library List.

THE following novels were reviewed by Miss V. Sackville-West on May 15: 'The Semi-detached House' and 'The Semi-detached Couple,' by Emily Eden (Elkin Matthews); 'The Coat Without a Seam,' by Maurice Baring (Heinemann); 'The Wanderer,' by Alain Fournier, translated by Francoise Delisle (Constable); 'The Yellow Rock,' by David Footman (Jenkins); 'Awake and Rehearse,' by Louis Bromfield (Cape).

Seeing Stars.

ON Tuesday afternoon, June 11, twenty-four 'stars' of Broadcast Vaudeville, together with Jack Payne and his Orchestra, will take part in a continuous cabaret show at the Theatrical Garden Party. Listeners will find them in a monumental marquee, two hundred feet long, where they will entertain five hundred people seated at tea. The Garden Party is being held, as usual, in the grounds of the Royal Hospital, Chelsea.

Plays on the Way.

THE wireless drama is finding its feet—and its regular audience. An interesting and highly critical correspondence is aroused by each big play broadcast. These letters are of great value to the producers at Savoy Hill. Listeners' suggestions regarding *The Prisoner of Zenda*, which was generally appreciated, will come under careful consideration when the play is revived next autumn. This revival will be in the nature of an innovation, for each broadcast of *The Prisoner of Zenda* is to be followed on the next evening by the sequel, *Rupert of Hentzau*. The Productions Director's plans for the Autumn include Thomas Hardy's *The Dynasts* (a great prose and verse epic of the Napoleonic wars); Conrad's novel *Typhoon* adapted by John Watt, whose burlesque *Love in Greenwich Village* made a great 'hit' from Belfast; an original play for the microphone by William Gerhardt, author of *Polyglots* and *Futility*; a revival of Compton Mackenzie's *Carnival*; and, possibly, a new play entitled *Exiles*, which deals with the tragedy of those lives scattered abroad by the Russian Revolution. The next Shakespearean play after *Henry VIII* will be *Antony and Cleopatra*. Towards the end of June we are to hear *Beggar on Horseback*, an American burlesque which was played in London several years ago. Let not those who mistrust things American raise their hands in horror—or if they have already raised them, let them lower them again—for *Beggar on Horseback* is a glorious satire on Big Business, Uplift, Rotary and Mass Production, and all those grand American institutions which Sinclair Lewis has dealt with in his novels. Novels now down for adaptation are 'Lorna Doone,' 'The Three Musketeers,' 'Green Mantle' and Conrad's 'Romance.'

'Modern Requirements.'

MENTION above of *Carnival* recalls that, after hearing this play broadcast, British International Pictures bought the rights to make a talking-film of the story. This was good sense, for *Carnival*, as was proved by the broadcasts in January, is full of aural 'atmosphere.' But, if report be true, the film people are contemplating wrecking their original idea by adapting the story to 'modern requirements,' changing the setting of pre-war Chelsea and the Alhambra ballet to 1929, and, I dare venture, the chorus of a revue. The charm of *Carnival* lies in the remoteness of the story. As Michael Fane put it, in the broadcast play: 'It is a story of the vanished age of before the war. When this (the War) is over the world will be too blasé and cynical and machine-run to hold a story like theirs.' The music and songs of 1908, as used in the broadcast version, enhanced the atmosphere of the tale, as did the use of Schumann's music and the chatter of the dressing-room at the ballet. As an admirer of the original book, I must register a hope that when we see Jenny on the screen she will not be shingled.

The Future of the 'Talkies.'

WHAT will be the future of the talking film? Our contemporaries are devoting columns to this question, having accepted with praiseworthy, and possibly altruistic, readiness, the fact that there must be a future for the new medium. *The Letter*, an adaptation of Somerset Maugham's play, struck me as utterly lacking in sincerity. Maybe it is impossible, by mechanical reproduction, of a volume necessary to fill the large cinemas of today, to achieve real sincerity. If so, it seems that great drama is not material for the 'talkies.' *The Broadway Melody*, however, was, as a subject, much more congenial to the microphone which picked up the atmosphere of back stage at a Ziegfeld revue, all the tough and cynical 'wise cracks' of American show-people, the songs and music which were part of the plot. The 'shading' of the voices between the foreground and background was admirable. The use of the microphone by the film producer should be interesting to his radio brother.

How to Join the Radio Circle.

LISTENERS so often write asking for particulars regarding the Radio Circle that it would perhaps be as well to repeat here the conditions of membership: Applications, accompanied by a postal order for 9d. and particulars of the date of birth, age, name and address of the child, should be forwarded to Savoy Hill at least four days before the day on which the birthday is to be called. Each new member receives a badge, and each member joining from the previous year receives a calendar. No birthday is called unless the child is a member of the Radio Circle, nor are the birthdays of adults between the ages of eighteen and ninety called, though people of the latter age and over may receive greetings without joining the Circle.

All About Mockery.

MISS KATE LOVELL, whose talks on cookery have so largely influenced the menu at my own small villa, is to talk, at 6.0 p.m., on June 14, on 'Mockery in Cookery.' Under this attractive title Miss Lovell will talk of mock-turtle soup and red-currant jelly (which, to judge from its inclusion under the above head, can be made of other than red currants). While on the subject of mockery let me introduce to the public my new



Vivisecting a carrot.

society, 'The Pert Order of Carnivores.' An Indian scientist has recently told horrible tales of the sufferings endured by fruit and vegetables which have nerves as tricky and ubiquitous as those of a *prima donna*. We carnivores believe that it is cruel to hurt poor plants by boiling, cutting and champing them; we are therefore introducing into the menu various substitutes compounded of less sensitive matter. A chap can now eat mock carrots made of mutton, and brussels sprouts prepared from pig's feet, so like the real thing you wouldn't know the difference.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Islands Without Motor-Cars.

AT 3.45 p.m. on Thursday, June 13, Mrs. N. E. Abbot is to talk on Bermuda in the series 'Life in Other Lands.' Bermuda is our smallest colony and, I believe, our oldest. The island is situated in the Atlantic, 600 miles from Jamaica. Half its population consists of the



'The isle is full of noises.'

descendants of freed slaves who took the names of their former owners. Houses are built of blocks of coral. The bougainvillea, the flamboyant, and the white jasmine swarm everywhere. There are many 'palace hotels,' for Bermuda is a holiday resort for Americans of fashion. What attracts us most about Bermuda is the fact that there are no motor-cars on the island. This absence of the less considerate forms of traffic must lend great peace and security to the lives of the Bermudians—as it does to those happy mortals who dwell on Sark. The 'Dame de Sark,' the lady who owns and governs this little Channel Island, keeps her territory free of motors, though on the neighbouring Guernsey, where they are not so particular, 'the isle is full of noises.'

For Your Gramophone.

AMONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, May 16, were Rosa Ponselle in *Ernani*, *involami*, H.M.V. DB1275; Lenghi-Cellini in *Addio, Mignon*, Piccadilly 250; Paderewski in a Chopin Prelude, H.M.V. DB 1272; Bruna Walter conducting the Berlin S.O.O. in *Vienna Blut*, Col. L2270; Eric Chandler in *The Meeting of the Waters*, Homochord D1338; Madame Telini in a Welsh song, Zono. 5311; Clara Serena in *Vale*, Col. 5316; a band record of Adam's *If I were King Overture*, Parlo. E6139; songs by Betty Bolton (Col. 5320) and Norman Long (Col. 5324), and some dance tunes.

A Musical Sketch of London.

THE 'Hour with Sir Edward Elgar's Music,' to be broadcast from 5GB on Tuesday evening, June 11, opens with the *Cockaigne Overture*, Op. 40. This is one of Sir Edward's lighter-hearted works. In it he seems almost purposely to have avoided any reference to the serious, the problematic side of London life. The very opening passages suggest a stroll in the sun through Kensington Gardens. London at its happiest predominates throughout the piece—the clang and clash of a military band, a perky *gamin* of the streets, a brass band playing hymns (wildly out of tune), and two lovers ambling dreamily along. Such is Sir Edward's picture: one can easily imagine how another composer, of more robustious mind—Richard Strauss, of the Domestic Symphony period, for instance—would have treated the same subject. The Underground, the electric stations at Greenwich, London's incinerators, electric drills—these are only a few of the possibilities that Sir Edward, mercifully, has left unexploited in his musical picture of London.

A B.B.C. Museum?

THE fact that there is no memorial of Dr. Arne, composer of *Love in a Village*, in Drury Lane Theatre, draws attention to a feature so lacking in our national theatre: the theatrical museum. The foyer of the Burg Theater in Vienna is a picture gallery of the great actors and actresses who have been connected with that theatre, and the little museum in the Opera House in Paris is absorbing with its models of great productions, its historic costumes and properties. There are even relics of the attempted assassination of Napoleon III, and the charred fragments of a tarlatan skirt in which a famous ballerina was burnt to death upon the stage. In London, the relics of our dramatic and musical past are scattered among the museums and the academics of music, though Covent Garden certainly boasts a case or two of not very exciting souvenirs. It is interesting to reflect that the B.B.C. will undoubtedly one day have its museum. What will it contain?

Last Night of Frank Westfield.

THE music of orchestras and cinema organs, which have for several years been a favourite feature of the afternoon programmes, is being supplanted in many picture-houses by the talking film. This may lead to a partial, and perhaps, eventually, a complete, disappearance of this type of 'outside broadcast.' One of the first indications of this is that on Friday, June 7, Frank Westfield's Orchestra will give its last broadcast from the Prince of Wales Playhouse, Lewisham, for, owing to the fact that the cinema has 'gone talkie,' it will no longer be playing during broadcasting hours.

Of Revues and Ripe Tomatoes.

NO broadcast revue has proved more popular than *Djinn and Bitters*, by Clifford Seyler, which, after its first production last summer, was revived later in the year. On June 14 (5GB) and 15 we are to hear a sequel to this favourite—*More Djinn and Bitters*, with the leading parts played by Anona Winn, Horace Percival, J. Hubert Leslie, Wynne Ajello, and Paul England. The list of scenes include (2) Mars (the planet), and (3) Ma's (the sitting room)—which seems adequate proof that the tone of the production will not be entirely serious. Scene 8 is 'A Music Hall of the 'Nineties'—and that sounds good fun, too. *More Djinn and Bitters* is to be produced by Gordon McConnel. One of Mr. McConnel's own revues, recently broadcast, contained one of the best satirical sketches I ever heard, in which two song writers of the genus 'snappy' were shown bringing their genius to bear upon a number entitled, 'Ripe Tomatoes.' I had always believed that the English were more appreciative of satire than was generally supposed—until I heard the comment of a journalist who was seated in the studio during the rehearsal of McConnel's sketch. 'Good song, that!' he said of 'Ripe Tomatoes'—and meant it quite seriously.

Canterbury Festival.

ARRANGEMENTS are now well advanced for the musical part of the Festival which, as previously announced in these columns, will be held in Canterbury from August 19 to 24, and for which the B.B.C. is providing the orchestra. Of particular interest will be the concert on Wednesday, August 21, when Gustav Holst, with an Orchestra specially augmented, will conduct his suite, *The Planets*.

Mrs. Woodhouse at the Harpsichord.

IT is generally agreed that one of the most satisfactory instruments to broadcast is the harpsichord. The sharpness and brilliance of the instrument is possibly responsible. This brilliancy is obtained, of course, by what is called a 'crow-quill' plucking at the strings of the harpsichord, whereas, in the piano, the strings are struck by a hammer. The heydays of the harpsichord were in the sixteenth and seventeenth centuries, when, such was its popularity, it completely changed the nature and colour of all keyboard music. In fact, a good deal of the music we play on the piano-forte today was intended for the harpsichord; and is only completely to be appreciated when so played. One of the most remarkable players of the harpsichord today is Mrs. Violet Woodhouse. She is giving a recital of pieces by various composers of the period, including Bach and Scarlatti, from London on Thursday evening, June 13.

Finding Out About Broadcasting

LOOKING through a mass of election literature, including some of the most effectively presented manifestos of all three Parties, I was interested to notice Captain Ian Fraser's emphasis on Broadcasting. Captain Fraser, of course, has a special interest in the B.B.C., for he was a member of Lord Crawford's Committee of 1923, which laid down the principles on which the present organization of British Broadcasting is based. Still, it is a pity that so few candidates in the recent election have taken the trouble to equip themselves with the information necessary for the intelligent discussion of Broadcasting, questions regarding which play, from time to time, a considerable part in the business of the House.

Self-Government in Clubs.

HUZZAH for Mr. H. McG. Eager and 'Self-Government in Clubs,' a subject on which he is to talk on Monday evening, June 10. There is no community, not even on Tristan da Cunha or Easter Island, as exclusive as the London club. Every right-thinking man or woman will agree with me that clubs should be self-governing. Supposing Colonel Bloodham in the smoking-room repeats for the eightieth time his anecdote which begins, 'Well, when I was in Roodlepore in '97,'



'Condemned to be beaten.'

members should have the right to condemn him without trial to be beaten to death with rolled-up copies of *Country Life*. Huzzah for Mr. Eager! (Sorry, there has been a mistake somewhere. Mr. Eager is talking about Boys' Clubs, where no one, mercifully, is old enough to have been in Roodlepore in '97.)

"The Broadcaster."

5GB Calling.

A GREAT MIDLAND COMPOSER

Concert of Sir Edward Elgar's Orchestral Music—Science teacher who became a singer—Country Holidays for Slum Children—A New Radio Revue—The Microphone and Anonymity.

Sir Edward Elgar.

AN hour's programme of Sir Edward Elgar's orchestral music by the Birmingham Studio Augmented Orchestra, conducted by Joseph Lewis, will be broadcast on Tuesday, June 11. A programme of Sir Edward's music from Birmingham always creates an enthusiastic atmosphere in the studio. With his birthplace close at hand at Worcester and his present residence near Stratford-on-Avon, 5GB feels that this distinguished composer has more than ordinary rights for inclusion in its Birmingham programmes. It is also interesting to note that Mr. Joseph Lewis, the musical director at Birmingham, who was, before his connection with the B.B.C., conductor of four of the chief choral societies in the Midlands, owed a great deal in the course of those strenuous duties to the assistance and help of Sir Edward. On June 11 listeners will hear the *Cockaigne Overture*, *Variations on an Original Theme*, commonly known as the *Enigma Variations*, each section of this work being inspired by and dedicated to one of the composer's closest friends, each of whom is given a *nom de musique*.

Harmony on the Himalayas.

SELWYN PADFIELD (baritone), who appears in the Light Music programme on Monday, June 10, is a singer who has performed in many strange surroundings. Born in Nova Scotia, he has lived for a number of years in India, and exactly a year ago, in the week corresponding to that in which he sings from 5GB, he was marching with a detachment of the 60th Rifles (King's Royal Rifles) through the lower ranges of the Himalayas. The band instruments had been sent in a lorry by road to their destination and were found waiting for them at one of the camping grounds. At a rest house near by were four European travellers, who were treated to an *alfresco* concert consisting of band selections and songs from Mr. Padfield—all this at an altitude of 6,000 feet and many miles from civilization. Selwyn Padfield's fellow artist on June 10 will be Mary Ashmell, a young Leicester violinist, who has won many prizes at festivals throughout the country.

Here We Come a-Ballading!

A BALLAD Concert opens the programme on Saturday, June 15, when the artists include Henry Bentley (violin-cello), Wilfred Hudson (tenor), and Owen Bryngwyn (baritone). The latter singer is a native of a little village at the foot of Cader Idris. He inherited his gift of singing from both his parents, but up till a few years ago his profession was that of a science teacher. He is often questioned regarding the origin of his professional name, which he tells me he adopted owing to the fact that Bryngwyn is the name of his old home, and *not*—as one dear old lady fondly imagined the Welsh word for Jones! One of the most interesting incidents in Mr. Bryngwyn's career was at the outset, when he was singing from 2LO as an entirely unknown singer. The result was a letter of hearty congratulations from Dame Nellie Melba, who listened to him from her home in Hertfordshire.

The Week's Symphony Concert.

THIS takes place on Saturday, June 15, when Mr. Joseph Lewis will conduct the Studio Augmented Orchestra in Dvorak's *Symphony No. 1, in D*, dedicated to the great conductor, Hans Richter. There are few radio artists who specialize in two-pianoforte duets, but listeners are well acquainted with the work of Ethel Bartlett and Rae Robertson. On June 15 they will play Bach's *Concerto for Two Pianofortes and Strings*. Robert Maitland (baritone) will also be heard.

Lighter Moments Of Radio Acting.

CONSTANCE PEMBERTON (soprano) sings in the Military Band Programme from 5GB on Wednesday afternoon, June 12. Listeners will also hear Bruce Belfrage in two short dramatic recitals. Mr. Belfrage at the present time is playing lead in the Repertory Season at the Alexandra Theatre, Birmingham, but has appeared in many plays from 2LO during the last two or three years. On one occasion he was playing in the sketch, *Five Birds in a Cage*—the scene being a tube lift, in which the lift-gate effects were obtained by banging music stands together. He was retreating from the microphone backwards, accompanied by Miss Athene Seyler, when they collided with the stands; both actors and stands came down with a crash, and the two responsible for the accident had to be led gently from the studio to recover from their hysterics!

'Micro-Phun.'

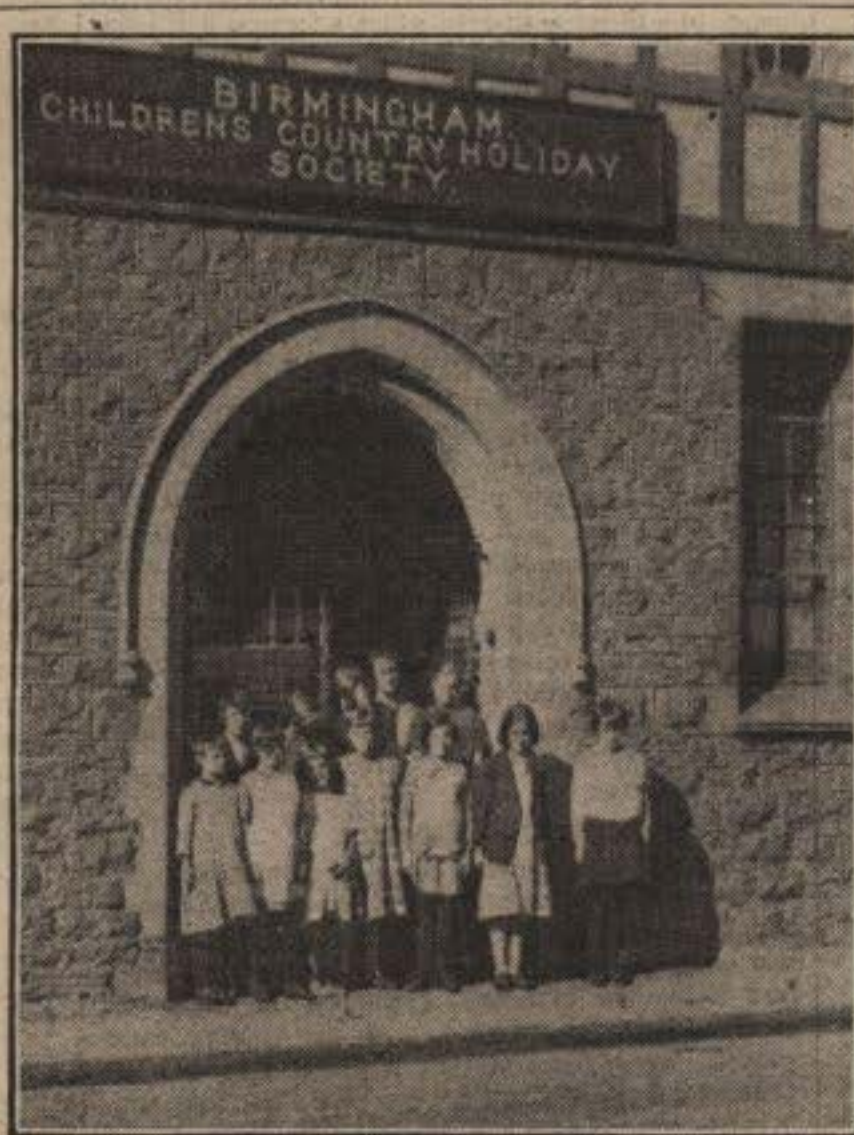
ANOTHER revue, written and arranged by Edmund Wynschenk, whose previous production, *Spanish Shavels*, was such a success, is to be broadcast from 5GB on Wednesday, June 12. Its title, *Micro-Phun*, would seem to hold possibilities of a brisk and amusing hour, particularly as the author describes it as a revue with three speeds—fast, faster, and out of breath. The revue company which presents it consists of Betty Bond, Edith James, Harry Sennett, Harry Saxton, Ewart Mason, Alfred Butler, with Jack Venables and Gerald Armes at the pianos. This little band of artists has been working together now for over six months, and the many letters of appreciation received at the Birmingham Studios, not only from this country, but from abroad, show that their efforts to amuse are highly successful.

Who Are They?

IT seems the fashion nowadays to adopt a pseudonym before coming into the public eye. It is only natural that this should spread to radio work, the microphone itself acting as a most effective cloak to an artist's identity. Flotsam and Jetsam were perhaps the first to rouse the curiosity of listeners, then came a well-known tenor and equally well-known baritone as 'Cookson and Dookson,' and now in 5GB's Ballad Concert on Saturday, June 15, we are to meet 'The Masks.' This trio consists of three well-known wireless artists who are going to try to remain (but for how long, I wonder?) anonymous. Even their photographs show them wearing masks, so that there are sleepless nights ahead for listeners who are determined to track them down. Again, in the vaudeville programme the same evening we find 'The Cuties.' This is a new act written and composed by an artist who has been broadcasting since 1924. She takes part in it herself together with a comedienne, whose name is very familiar to most concert-goers.

Again, who are they?

'MERCIAN.'



A CHILDREN'S CONVALESCENT HOME.

The entrance to the Convalescent Home at Conway, North Wales, run by the Birmingham Children's Country Holiday Society, for which an appeal will be made on Sunday, June 9.

The Children's Country Holiday Society.

THE object of this Birmingham Society is to send away poor and delicate children for holidays in farms or cottages in beautiful country districts where the people take a pride and delight in giving their little charges a really good time. The children return home with new life and energy and with many tales of the splendid days they have had. The Hadley Home at Conway has been taken over by the Society as a Convalescent Home, where the most delicate children are sent for a month or longer. There are this year more deserving applications than the Society can possibly afford to deal with, unless sufficient money is forthcoming this month. Lady Davis will therefore appeal on Sunday, June 9, for funds to help these unfortunate children, who have no other chance of a holiday. For each pound given one extra child will be sent away for a fortnight.

OUR DR. ARNE.

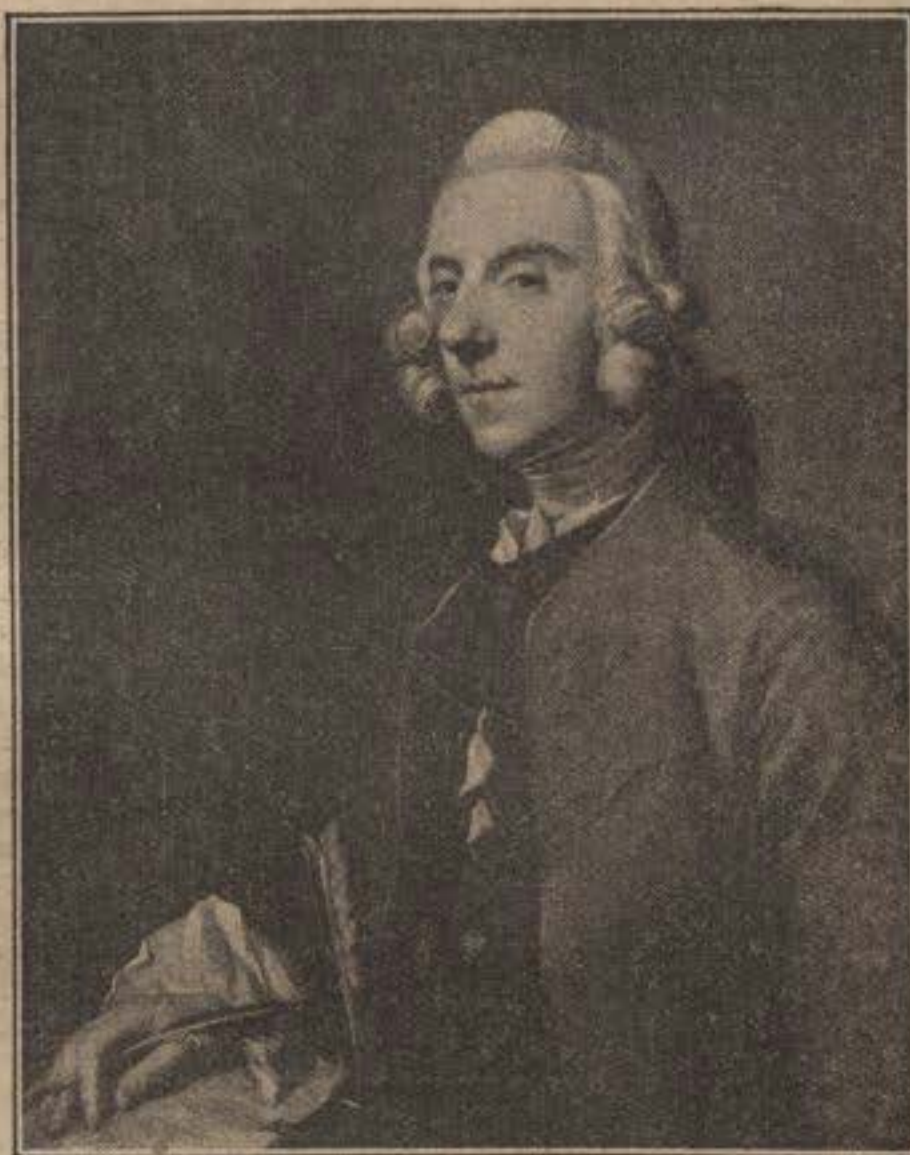
Truly English and Truly Eighteenth Century.

A Portrait by WILFRID ROOKE LEY.

Dr. Arne's opera, *Love in a Village*, as arranged by Sir Nigel Playfair for the recent Lyric Theatre, Hammersmith, production, will be broadcast on Wednesday (5GB) and Friday.

THE songs of Arne—'Blow, blow, thou winter wind,' 'Where the bee sucks,' and the rest—tell us what we should most like to know of their composer. Men, like countries, perhaps, are happy when they have no history; and the little that is on record—barren facts and dates for the most part—points certainly to a placid, contented existence. He was born, lived, and died in one corner of London; he seems to have been comfortably off; he was always in work. He entered the world of art with a certain flourish of romance, but there was nothing romantic to say of him afterwards: no struggles, no fine frenzies. This is just what one would expect from that music of his that is still current: those charming and delicate airs, as fragrant today as hawthorn in a country lane. When he strove for a deeper emotion, he was out of his range. He would like us to think *Arlaxerxes* his masterpiece. His contemporaries thought so. But it is pompous—and forgotten. The little Shakespeare songs may live for ever, for in these he is truly himself.

He was born in King Street, Covent Garden, in 1710. Before he could take up music there was to be played that eternal comedy wherein the muses pull the strings and father and son play set parts like puppets in a Punch and Judy. For his father—an upholsterer—strongly disapproved; and Thomas Augustine was music-mad. He had been sent to Eton. He was now to be made a lawyer. The story is common form. Into a garret of the house he smuggled a spinet, and upon this, discreetly muffled by a handkerchief, the boy would practise while the rest of the household slumbered. A hazardous adventure—for the father was quite capable (so Arne told Dr. Burney) of throwing not only the spinet out of the window but the performer after it. Further, he was taking secret lessons upon the violin; further still, he was going night after night to that new and wonderful entertainment that had been stealing into England for a quarter of a century and was now the craze of the



'A SPARE MAN WITH A PINCHED EXPRESSION.'
A portrait of Thomas Augustine Arne, the English composer whose opera will be twice broadcast this week.

town, the Italian opera. This he managed (having a slender purse) by the device of borrowing a suit of livery, and pushing into the free gallery with the lackeys. Inevitably, he was found out, and the comedy ended, as tradition demands, in reconciliation and a father's blessing. The muses triumph in the final tableau and the law-books are thrown away. The boyhood of Handel (whose father was a surgeon) was on the same lines: he too was for the law; and there was the smuggled spinet.

Arne was a theatre-man all his life: at home in the green-room rather than the choir-school. Is he perhaps the only English composer who never wrote even an anthem? His oratorios are of the opera rather than the cathedral. They were mostly unsuccessful; but who could compete against

Handel in those days—Handel with his better singers and better players, and his huge following? In public he called Handel 'tyrant and upstart'; in private he was too much a musician not to admire him. And it is supremely to his credit that he was not for ever trying to imitate him, like the rest of the world. Why should he? He had something to say of his own; and on his smaller stage he was

supreme. He wrote for the theatre and the pleasure-gardens. At one time or another he was 'musical composer' to Drury Lane, to Covent Garden, and to Vauxhall; and many an English summer must have sung itself away to the dainty melodies of Dr. Arne, picked up by beaux and belles in the lamp-lit avenues of Vauxhall and Ranelagh and Marylebone, and blown over the country, like musical pollen, into hall and parsonage. True, many of his theatre pieces were failures. But this was no fault of the music. It was because he would write the words! A solitary anecdote tells of his trying to sell a horse and a comic opera to Garrick: 'both equally dull,' said Garrick, who refused to buy. But Garrick was dull himself about music; his judgment of the libretto (and of the horse) was probably sound.

It is difficult to think of Arne away from London and the little world of theatre-folk and musicians and artists—Garrick, Dr. Johnson, Dr. Burney, Handel, and the rest—who crowded the salon of his celebrated sister, Mrs. Cibber; giving lessons in his house in the Piazza; presiding in the orchestras at Drury Lane or Covent Garden; and taking his leisure in the ample elbow-room of Georgian London, when the scent of field and river blew fresh into his music-room, and men had time to stop and talk. He was a spare man with a rather pinched expression: 'the only man who wore a suit of velvet in the dog days,' which one can well imagine from the portraits. Yes, he was probably quite content with London—even in the dog days—and his ghost may still haunt the neighbourhood of Drury Lane Theatre; for we are not so rich in musicians that the managers of that theatre, searching for names to paint upon its walls, should have forgotten that of its most famous musical director. Indeed, his only monument seems to be in St. Paul's Church, Covent Garden, where he was buried. It records that he died in 1778, and is embellished, quaintly, with a stave of 'Rule, Britannia!'

W. ROOKE LEY.



English opera lovers know little of Bellini, whose music captivated Europe a century ago. Herman Klein writes here of Bellini's opera, part of which

NORMA

is to be relayed from Covent Garden this week, when Rosa Ponselle, the American soprano, makes her English *début* in the *title-role*.

WHY is *Norma* so seldom performed in England? The question is one that your latter-day highbrow might conceivably counter with another, namely, Is *Norma* really worth performing at all?



THÉRÈSE TIETJENS.

Only the *riposte* would not suggest the true answer any better today than it did a hundred years ago (come December, 1931), when the *cognoscenti* were arguing and holding heated discussions over the merits and demerits of Bellini's new opera; or, indeed, at any period of its liveliest popularity down to the demise of the great Tietjens in 1877. The real explanation lies in the fact that *Norma* depends utterly, exclusively—not partially, as in the case of *Carmen* or *Aida*—upon the vocal and dramatic genius of the singer who enacts the title-part. Nothing less than the acme of supreme talent in both directions will suffice. Since 1877 only three revivals in London can be counted; and of these—one under Harris at Drury Lane in '87; the other under Lago at Covent Garden in '90—two were absolute failures. The third and last (given under the Grand Opera Syndicate in 1899) was only acceptable because the heroine was Lilli Lehmann, a distinguished but not a memorably fine *Norma*. Since then—*silentium!*

Bellini wrote this opera for the divine Pasta, the soprano that Manuel Garcia (who heard and knew her in her prime) used to tell me he considered the most wonderful singer he had ever listened to. He was able to compare her in the *role* with two other great *Normas*, viz., his sister, Marie Malibran, and Giulia Grisi, who, by the way, had been the Adalgisa when Pasta created the principal part at La Scala, Milan, in 1831. When Bellini composed *Norma* he was twenty-nine years old (he died only four years later), and he had already won European fame.

His music was notable, in direct contrast to that of Rossini and Donizetti, for a consistent reliance upon pure, sustained, and expressive melody rather than upon the brilliant, decorative *fioritura* and elegant *bravura* effects of the Italian School of that time. In this sense musicians regarded it as almost new as well as delightfully original, which it certainly was. We know, of course, that it was the plenitude of this amazing gift that awakened Wagner's admiration for Bellini sufficiently to compare him as a melodist with Mozart himself. Again, when Cherubini was asked by one of his pupils whether he did not consider Bellini's accompaniments 'very simple, very thin,' the master retorted, 'what other accompaniments could he have written to melodies so beautiful in themselves?'

Bellini was doubly fortunate in his interpreters. In addition to Pasta, who had

already created two of his heroines, Anna Bolena and Amina, he had at his disposal one of the most illustrious tenors of all time in Rubini, and an equally magnificent bass in Lablache. Both sang in *Norma* with Pasta when it was first performed in Paris in 1835. We have only to imagine the perfection of the art brought to bear upon their task by artists of this calibre, in order to gain a notion of those lofty traditions which slowly but surely twined themselves around such a comparatively plain, straightforward opera as *Norma*. If the trio I have named made it hard, as they are said to have done, for giants like Grisi and Mario to follow them, then how can we wonder if other celebrated singers who came later hesitated somewhat before risking their reputations in Bellini's strangely exacting opera?

EXACTING?—yes, but only from a purely vocal standpoint, not in the sense that Brünnhilde and Isolde are hard, declamatory nuts to crack. Rather, if you like, in the *genre* that makes *Fidelio*, *Donna Anna*, *Armide*, and *Orpheus*, *roles* that only great singers can successfully tackle. Why is *Norma's* famous invocation, 'Casta diva,' at once the joy and the despair of every ambitious Italian dramatic soprano, attempted by hundreds but mastered by scarcely any? Why is it perhaps the most difficult aria in the world to sing? Not because of its complexity, the intricacy of its *roulades*, its vocal fireworks, or even the flights into *altissimo* that make the Queen of Night such an acrobatic problem. Nay, simply because its line of inspired melody is an example of purest *cantilena* so perfect in its symmetry, so extended in its form, that the singer with a beautiful voice and complete command of the technique of her art can alone possibly cope with the riddle which it offers. Either that, or the miracle of the child of seven, Adelina Patti, standing upon the table and imitating her mother, without ever having had a lesson in singing, giving 'Casta diva' by sheer instinct in a manner so faultless that she made the whole family weep! Yet, when she had grown up, Patti rarely sang this air in public; nor did she ever sing the part of *Norma* in the whole of her career. There, again, was one of the mysteries attaching to this unique opera.

THE story of *Norma* got to Italy from Wales by way of France. It was taken by Romani, Bellini's favourite librettist, from a drama by MM. Soumet and Belmontel, originally performed at the Paris Odéon—not, as is sometimes stated, the Théâtre Français. The curious plot is quite an imaginary one, dealing with the secret love of *Norma*, a Druid high-priestess, for a Roman pro-consul named Pollio, by whom she has had two daughters. He, however, has tired of her and is carrying on an intrigue with her friend Adalgisa, a younger priestess, who, ignorant of *Norma's* alliance with Pollio, begs the high-priestess to relieve her of her vows of chastity. In the opening scene we

see *Norma*, with her father Oroveso, the High-Priest, and the band of Druids, entering the forest at night to perform their mystic rites by the light of the full moon. Sick in hand, *Norma* invokes the goddess and cuts the sacred bough of mistletoe from the ancient oak, *Irmisul*. The ceremony over, there comes the fatal disclosure whereby she learns of Pollio's perfidy, and he, overhearing Adalgisa's words, receives the brunt of the anger of both women in turn.

THE second act begins in *Norma's* dwelling, where her children are concealed. She would now confide them to Adalgisa's care, but the girl persuades her not to abandon them, hoping also to bring Pollio to a sense of his duty towards *Norma*. In this she is unsuccessful, and the Roman's further display of heartlessness arouses in *Norma* a desire for instant revenge. Standing by the altar in the Temple of *Irmisul*, she strikes loudly upon a brazen shield, at the sound of which the Druid priests and the people hasten pell-mell to learn her bidding. 'War against the Romans!' is her cry; and the people gladly acquiesce. Suddenly Pollio is brought in under arrest. He has been found in the sacred grove, bent on carrying off Adalgisa by force. The penalty is death. *Norma's* rage is now terrible, and though she would still spare Pollio, his attitude extinguishes all hope, and finally she confesses the truth before the astonished crowd. She is condemned to share his fate, and, as the funeral pyre is prepared to receive them, the curtain descends upon the tragedy of *Norma's* sin, betrayal, and downfall.

Such, briefly sketched, is the plot of the opera which is being revived at Covent Garden for the *début* of Mme Rosa Ponselle, an American soprano of Italian parentage, who comes with the reputation of being an exceptionally fine *Norma*. I sincerely hope that rumour in this instance may prove to be well founded. A detailed description of Bellini's music in the present article would be superfluous; it will tell its own tale easily enough. After the ineffable 'Casta diva'—more familiar to the ear, no doubt, than the listener would have anticipated—attention may be directed chiefly to the melodious concerted numbers, whereof no fewer than four are duets, including the once-hackneyed 'Mira, O *Norma*,' sung when Adalgisa pleads to the offended mother not to desert her children. When I was a lad this graceful tune was being played on every barrel-organ (old style) and whistled by every butcher's-boy in the kingdom. You see, in those days the glorious Tietjens was singing *Norma* not only in London, but in every big town and city in the provinces. And unforgettably too!



HERMAN KLEIN. ROSA PONSELLE.



The Wireless Play—II.

CHOICE OF SUBJECT.

By the B.B.C. Productions Director.

In his second article addressed to the Aspiring Wireless Playwright the Productions Director discusses the question of length and subject, and makes special reference to the use of music both as a link and a background.

IN my first article I discussed the question of wireless plays in relation to drama as a whole, and did my best to satisfy my readers that the wireless play has a medium of its own which can and should be essentially differentiated from the art of the ordinary theatre. I could, of course, develop this idea at considerable length, but the object of these articles is practical, rather than theoretical. What we need are practitioners in broadcast plays, as opposed to people who will argue about their merits and demerits around the fire. The latter have their uses, of course, for they form that body of interested opinion without which it is not worth while writing plays at all. But it is with the actual finding of the plays themselves that I am most deeply concerned, and I propose to begin with the immense question of the *subject* of broadcast plays.

Choosing a Subject for Your Play.

I suppose in a way it would be easier to say what subjects are not suitable rather than what subjects are suitable. For the first thing about wireless plays to remember is that if they are to be of any merit they must appeal to an enormous audience. With the theatre there is no comparison at all. For the theatre audience is a limited one, and one, unfortunately, that seems to grow more limited every year. For the theatre is too conservative, too expensive, and too uncomfortable to cope with the need for the entertainment of modern democracy. But even compared with the all-embracing tentacles of the cinema houses, the radio play should be considered as appealing potentially to a far greater number of people. You may think that this is an exaggeration when you look at the queues outside innumerable picture-palaces in all the different towns in the United Kingdom, and you will certainly think also, that whereas the wireless play is performed for one or, occasionally, for two nights, the cinema film tours the country for months at a time.

Consider the Audience.

But it is in this simultaneous appeal to vast numbers of people by their own firesides that one of the main difficulties of the would-be radio dramatist is found. It is easy enough for sophisticated and hyper-intelligent people to be funny at the expense of an organization which has to make allowances for such an apparently *démodé* thing as family life. But, unlike fashions in manners and morals, family life has a way of going on from one generation to another, and the standard of what people are prepared to accept as entertainment under their own roofs is not the same as that which they are prepared to accept in a music-hall or in a theatre. It is not the least use blinking the fact.

The radio dramatist, therefore, must begin with the realization, however unpalatable it may be, that the subject of his plays should be essentially popular in the best sense of the word; that he must aim at subjects which should, as far as possible, contain an appeal through elements which are as interesting to the countryman as to the Cockney; to the coal-miner as to the undergraduate; in brief, that he should aim at the raw elements of human nature which are common to all of us. And this is a very hard thing, when you conceive that such raw elements of human nature are either platitudes or else have been the subject matter of all the great dramatists in history; and often have been both one and the other.

A Good 'Story' Never Fails.

You will probably say that this may be true, but that it is all rather vague and rather depressing. I will try and go a little further. There are two subjects at least on which the radio dramatist cannot go wrong. The first is a good story: the sort of story which, if you read it in a book, you cannot lay down until you have finished it; the sort of story which novelists at the moment have too often forgotten in favour of the sex complexes of the Bloomsbury school. Such writers as Seton Merriman, Anthony Hope, and John Buchan are essentially writers of tales. They take their audience or their readers away from the ordinary incidents of life as it is lived by most of us, and they present us with the extreme joys of excitement and gallantry and romance without the extraordinary physical exhaustion and appalling sense of risk which you or I would probably experience if we had to cope with the Nihilists in Russia or with treasure-hunting in central Africa. Such subjects appeal to what may briefly be called 'the human boy' in all of us. It is a gold-mine which Mr. Douglas Fairbanks has exploited most admirably after his own fashion. A good story of adventure—a story in which the incidents are, as Huckleberry Finn called them, 'steep,' but which are convincingly written about entertaining and simultaneously possible characters—will always make an excellent radio play.

Characters We Can Believe In.

And this leads me to my second point, the question of attractive personalities. If the would-be dramatist can invent characters who, from their essential humanity, convince his audience of their existence and their friendliness: characters who produce a definitely sympathetic and charming atmosphere which makes the development of their circumstances interesting to the audience to whom they are introduced, he need have no fear for the success of his play.

Under both these heads you will see that the wireless dramatist must borrow rather from the novelist than from the playwright. It is difficult to tackle the story of adventure on the stage, because the limitations of your three-sided box, of your curtain falling at intervals, and of your ingenious scenery, destroys the reality which is essential; and in the same way, to make the play 'of character' successful on the stage, you must automatically produce caricatures as opposed to real people living a life that is like the life of your audience. It is just that touch of caricature which makes the people on the stage interesting to the people in the stalls or in the pit. The same is not true of the radio play.

The Play of Musical Life.

While I am on the subject of the play of adventure and the play of human character, it seems to me that there is a great chance for the first radio dramatist who sees the immense opportunity open to him in a play on the subject of what may be called musical Bohemian life. The only attempt at something of the kind so far was the adaptation of Compton Mackenzie's 'Carnival'; but its background was rather that of the theatrical dressing-room than of the concert artist's lodging, or the conductor's rostrum.

It is impossible to over-accentuate, I think, the importance which music has, or ought to have, in the best type of play written for the microphone. For audiences have only had a short five years in which to accustom themselves to seeing a full-length play with their ears alone—if I may be excused the bull! To concentrate on listening to pure dialogue is unquestionably a strain. Mr. Shaw has proved that a master of dialogue can retain our listening attention without any difficulty, but it is without fear of contradiction from Mr. Shaw that I assert that there are few Shaws.

The Use of Music.

Students of radio plays will have noticed continual attempts to work in music as background or as linking material into wireless plays, to break up the monotony of human voices. But such incidental or linking music can as a rule be little more than the equivalent of the organ in the cinema: productive of atmosphere, indeed, but without any special significance of its own—a sop rather than an embellishment. To use for the subject of a radio play a theme which implies of necessity the interpolation of music, whether it be symphonies or Viennese waltzes, is, on the one hand, bound to have a wider appeal than the play which depends solely upon words; on the other,

(Continued in col. 3 overleaf.)

AN IGNORAMUS GOES TO THE DERBY.

(Continued from page 443.)

planes, snarling about trailing long streamers, and the kites, appeared to be advertising such periodicals as *News of the World* and the *Daily Mail* to the angels, but, as far as I could see, they attracted no custom up there; the gates of heaven remained shut. I myself was fortunately already provided with a *Daily Whatnot*, and, although it was now deeply stained with rum from my last baba, I was pleased and surprised to notice that it gave me a complete list of the horses that were going to win the races. I at once sought a bookie and placed my bets according to the *Daily Whatnot's* information. 'I'll lay six to one on So-and-so,' said the bookie. 'That's too much,' I replied, firmly. 'Three to one is quite enough.'

After some argument, during which I struggled to maintain my look of racy cunning, the bookie accepted half a crown from me and gave me in exchange a little card with a photograph of somebody else on it. I returned to Vivienne and, feeling now quite a Derby habitué, looked with knowing distrust at my fellow-charabancer who was now proudly exhibiting to us all the third little dog he had carved out of a nut. At a less complex time I should have doted on that little dog, but now I remembered tales of the three-card-trick. 'It's a confidence game of some kind,' I whispered to my neighbours. At this moment a bunch of horses ran violently past Vivienne's radiator. It quite startled me, but after a moment I realized that what I had seen had been my horse So-and-so in the act of winning the first race.

'So-and-so won,' everyone said.

'Well, of course. The *Daily Whatnot* said he would.' Even as I spoke I was already half way over the bulwarks of Vivienne, on my way to fetch my money. The handful of silver I received quickened my perception of the business in hand, and for the rest of the afternoon I kept one eye glued to the course and the other to the *Daily Whatnot*.

A very beautifully-dressed man in a top hat trotted briskly on a handsome long-tailed horse down the course, but no bookie would take my bet on him. Three morning-coated heroes walked on foot in the same direction, but I lost twopence on them, my fancy being beaten by a short spat.

And so it went on. The *Daily Whatnot* was, of course, right about every race—or rather the one or two apparent errors I put down to a careless printer. I acquired the Derby manner. I even learned, towards the end of the afternoon, from what direction the horses might be expected to appear and where to look to see the distant broken and bannered skyline of massed human heads quiver rhythmically as innumerable eyes and race-glasses turned to follow the invisible early course of each race. I located Tottenham Corner and, standing on Vivienne's bouncing cushions, could see the rapid glide of the jockeys, like gaudy beads twitched across the thrilling surface of the far crowd. But each time, the actual passing—the urgent rush of jammed shining horseflesh, manflesh and harlequin silk past Vivienne's radiator—took me as deliciously by surprise as though I had not expected it.

On the whole, the moment that made the

deepest impression on me as an ignoramus was the fight between a bookie and one of his less gentlemanly clients. The client, impatient for his money, unwisely knocked the bookie—who was about three times his size—off his chair. The bookie gripped his erring patron's head under his arm and with a round dozen of hearty blows practically obliterated whatever features the poor man may have possessed. Blood flowed in pints. Vivienne screamed in forty voices for the police; but it was left to a female Derby Expert to stop the fight by stepping severely forward and shaking her finger in the combatants' faces saying, 'Now that's enough now—now stop it at once—that's enough.' She was right; it was enough—more than enough. They stopped at once. I expected the heroine to put both fighters across her stalwart knee and spank them well, but she left that to the law. As the small gory racegoer was led protesting away, the bookie remembered his obligation and interrupted himself in the middle of a string of parting oaths to say: 'Ere—'arf a mo—I owe you thirty-three bob.' For a few seconds, with the consent of the bored policemen, the lion and the lamb laid their heads together in apparently amicable calculation—the bloodstained straw-coloured mop of the client against the cropped Jewish bull head of the bookie; money clinked, and then the interrupted farewell curses were resumed. 'Now don't you forget to tell 'em you 'it me first. . . .' The police led away the sufferer, bloody but enriched.

Not so many hours after the last race our merry, versatile driver—still implacably merry and versatile—extricated Vivienne from the jellied mass of her fellows, and we drove home along the rackety, packed roads. We felt quite sentimental as we alighted from Vivienne—our Alma Mater, as it were—at Barkers in the 'Igh Street. We, Vivienne's chicks, had suffered and sweated together—hoped and feared together—lost and won together—thrown rings round gunmetal fancy photo-frames together—throughout an eternity of a hot Derby day. Our *esprit de corps* had become so strong that if Vivienne had struck a submerged tin-tack on the Kingston by-pass and punctured with all hands, I imagine we should have stood shoulder to shoulder, as though on parade, upon her deck and sung God Save the King, thus showing all you scornful Morris-Cowley racegoers How an English Orange de Luxe Charabancer Can Face Danger—How a Mere Ignoramus Can Die. STELLA BENSON.



Household Talk.

THE WIRELESS PLAY.

(Continued from previous page.)

does something from the beginning to parry the deadliest charge which can be levelled against a radio play—the accusation of being dull.

While speaking on this vexed question of subject, I think it should be established at this point that the time has come for authors to write microphone plays round subjects rather than to attach subjects rather painfully to microphone plays. More explicitly, it is a mistake, because the radio offers the dramatist certain particular advantages, to make use of them all regardless of whether the subject is suitable for such drastic treatment or not. It is admittedly tempting for the writer, who as a rule can only call upon the services of a smallish cast and a reasonable number of stage effects, to be offered the possibility of using five or six broadcast studios simultaneously in which he can space out—for the sake of example—a chorus, a military band, two sets of speaking voices, and a couple of noise effects.

When first this elaboration of radio technique was discovered it became, for a short time, the criterion of excellence of a radio play, to use as much complication in its production as possible. The play that required five studios was five times as good as the play that required one. This theory was rapidly disproved and is now obsolete. Mechanics are there. If the theme is sufficiently complex, sufficiently notable, sufficiently worth while, the dramatist may have his six studios and play the Unfinished Symphony against the Battle of Waterloo to his heart's content! But it is probable that the best radio plays are the simplest radio plays, and that three studios is a very sound average at which to aim, just as an hour or an hour and a half is the best length at which to aim as a general rule, although some of our more successful plays have run for two or even two and a half hours.

Finally, in this article I should like to say something on the vexed question of poetic drama. It is in my belief true that the microphone offers great possibilities to the play which is dependent entirely upon the beautiful speaking of beautiful words: such plays as the Greek classics, and even those rather curious plays which have been written by poets and which can never be staged owing to their lack of any dramatic action. If a new generation of Elizabethans were to arise they would have to write for the microphone and not for the stage. If this sounds an exaggerated claim, I would only ask you to consider how many successful Shakespearean productions have been done in London during the last three years! But there is no greater pitfall for the would-be dramatist than the poetic play. It may be safe from the necessities of fascinating plot or convincing characterization; but the poetic play, to justify itself, and especially to justify itself through the medium of the microphone, must be the work of a poet and not of a 'would-be' poet.

[The third article in this series, dealing with the practical side of preparing a Wireless play, will appear in next week's issue.]

RAYMOND MORTIMER on a Topical Subject.

THRILLERS ! ! ! !

The 'Thriller,' whether film, play, or novel, is very much in vogue at present. Listeners are soon to hear a new wireless thriller by L. du Garde Peach, entitled 'Ingredient X.'

I TAKE it for granted that we all like Thrillers. If you meet a person who denies having this taste, regard him with suspicion. He is almost certainly a desperate addict who is ashamed of his craving. We who openly read Edgar Wallace in railway carriages are still able to control our appetite. But the secret reader is usually beyond help. He betrays himself by his haggard eyes and trembling hands. For each night he steals hours from his sleep, and behind a locked door indulges in clandestine orgies of Oppenheim and Sapper and Le Queux. For this form of intoxication Science has as yet found no cure. But only fanatics will on this account wish to forbid the sale of Thrillers.

A Three-Mile Limit for Thrillers.

Even if absolute Prohibition were attempted, it would be impossible to enforce the law. We should organize a resistance to so tyrannical a decree. Readeasies would be opened, in which we could—at a price—be sure of finding Thrillers. John Buchan might be as expensive as Johnnie Walker is in New York, but there would always be a supply of inferior brands. Ships full of Edgar Wallaces would anchor in the Channel, and smugglers in motor-boats would run cases of Valentine Williams (guaranteed to be unadulterated) to the bootleggers on Romney Marsh.

But it is more likely that future Chancellors of the Exchequer will be content to put a heavy tax on Thrillers, and only the rich will be able to indulge too freely. There may even be hours during which the sale of sensational volumes will be forbidden. But the passion for Thrillers is too general to be destroyed by legislation. It is common to readers of *The Statist* and readers of *Home Chat*. Prime Ministers are not ashamed of it, and even Bishops are known to indulge in it. Admirers of Virginia Woolf and devotees of A. S. M. Hutchinson unite in extolling the author of 'Clubfoot.'

Definition of a 'Thrill.'

Fr. Ronald Knox, with a casuist's skill, makes a distinction between Thrillers and Detective Stories. But to the untheological mind it will seem that the two classes overlap. It is a mild, if not literally a bloodless, detective story which does not contain many of the elements of a Thriller; in which we do not hope, and fear, and towards the end chase or get chased. It is a crude Thriller which does not contain many of the elements of a detective story; in which there are not clues as well as murders, innocent-seeming villains as well as obvious thugs. But the two types of book can be broadly divided according as their interest is principally intellectual or sensational: the Detective Story approximates to a chess-problem, the Thriller to a scenic railway.

It is now generally recognized that our dreams express desires which we cannot gratify, or of which with some part of ourselves we disapprove. Almost all popular novels perform the same function. Every man identifies himself with the hero, every woman with the heroine. We share their anxieties and participate in their triumphs. In practice we should not like to be wrecked on a desert island with even the most attractive of the opposite sex, but stories of the 'Blue Lagoon' type make an unflinching appeal to our thirst for romance.

It is the same with Thrillers. Somewhere in most of us there is a desire for danger. We may take pains never to gratify it, but it is strong, and persists in even the mildest of elderly ladies. A thrill may be defined as a feeling of danger from which we escape unharmed.

The author of a Thriller therefore makes his hero and heroine the kind of people with whom we can identify ourselves. They may be braver and better-looking, but they must, like ourselves, have hearts of gold. It is better that they should be rich, for that gives us additional pleasure. Then while we are reading about them, we experience in imagination the enjoyment of wealth as well as the excitement of danger. Ancestral castles and luxurious hotels make, therefore, the best background for Thrillers.

'Caviare, Jules!'

And a certain amount of foreign travel is a useful ingredient. Accordingly, the hero is usually at home in all the casinos of Europe, and calls by their Christian names the *maitres d'hotel* of the most expensive restaurants and night-clubs. He is a connoisseur of food and wine, invariably begins a meal with caviare and ends it with Napoleon brandy. The heroine, oddly enough, is usually not dressed by Chanel. She leaves the superficial allurements of *chic* to the female villain, and is content herself to be a sweet English girl of the disappearing type which still knows how to blush.

The villain is usually a foreigner. No Englishman could be sufficiently unscrupulous. But he occasionally has as an accomplice some unhappy and weak-willed Briton whom he blackmails into helping him in his nefarious machinations. The nationality of the villains varies with the foreign policy of this country. For a long while they were, as a matter of course, German. Now they are more often Russian. Despite all the talk of bad relations between Great Britain and the United States, I shall not begin to feel really uneasy until Bulldog Drummond finds himself at grips with a hundred per cent. Rotarian from the Middle West.



Drawn by Eric Foner.

It is also notable that in Thrillers virtue is usually incompatible with intelligence. The moment a man is carrying papers on which the maintenance of European peace depends, he automatically becomes an easy prey to the alluring lady who occupies the adjoining *wagon-lit* on the Orient Express. It is to be hoped that the Government has taken a hint and now appoints as King's Messengers only such gentlemen as are guaranteed immune to feminine charm. Another curious trait in these heroes and heroines is their dislike of the police. They go gaily to rendezvous with villains in uninhabited houses without ever warning the policeman on beat. But they usually have a gang of friends, stout fellows with racing cars and courtesy titles, who come to the rescue in the nick of time. Domestic servants play an important role. Those employed by the hero are witty, and always bewilderingly quick at packing suit-cases and providing delicious meals at the shortest notice. The villain, on the other hand, is usually attended by soft-footed Chinese or Indians, whose tongues have been cut out to prevent the possibility of an indiscretion.

Those Darling Villains.

Heroes and villains share one engaging characteristic. Whenever one has the other at his mercy, he refrains from killing him outright. This delay enables the captured party to escape, and we close the book in the comfortable certainty that before long we shall enjoy another book with the same protagonists. For we have become attached to the villain as well as to the hero. Can we then ever be sufficiently grateful to the ingenious authors who provide us with day-dreams which suit our desires so accurately? Without them we might be tempted to run real risks. And in actual life the good characters—that is ourselves—do not at the end invariably come off top.

RAYMOND MORTIMER.

ASK THE YOUNG!

PROFESSOR DENT on Our Young Composers

On Monday evening we are to hear from London a Concert of New Works by six young English composers whose portraits appear on this page. Prof. E. J. Dent, who writes here of the new movement in English music, is Professor of Music at Cambridge and has done much to advise and encourage the new generation of composers.



WILLIAM WALTON.

BEFORE 1914 it was the common complaint that the young English composer had no chance of being heard in his own country. Even the well-established seniors often felt that they were not appreciated as they deserved. They produced cantatas for the provincial festivals, but their names seldom appeared on London concert programmes. During the course of the European War the situation changed. It would be a complete mistake to suppose that the war made the country more musical, or indeed to suppose that it inspired the composition of any great work of music. The influence of the war on music was almost entirely external. It increased the expense and difficulty of performing works on a large scale; it therefore drew more attention to chamber music. It caused certain works to be laid aside on grounds of nationality, so that there was more room available for English works; and those English works were chiefly of the category of chamber music. The war also drew the attention of a wide public to the names of young English musicians who took part in it; they became 'news items,' as the editors say—interesting to the world at large instead of merely to the little world of the musicians.

Great rivers start from the meeting of little streams, and the present genuine interest in English music has been the result of events which at the time seemed to be of no particular importance. Some young composer was killed; his friends wished to commemorate him. Perhaps a few songs were all that he had left. Miss Gladys Moger had the idea of giving song-recitals devoted to young English composers—a thing few singers would previously have had the courage to do. She made a success of them; asked the composers for more songs, and they wrote more. Other singers began to follow her example. Today the output of really good English songs is considerable, and, what is more, the songs of such men as Arthur Bliss, Armstrong Gibbs, William Walton, and others represent a type of music peculiar to this country.



E. J. MOERAN.

I speak first of songs, because songs, when they are of real artistic value, are for any country its most characteristic products, since they link up music and poetry in the most intimate way. And one of the best things that can be said about modern English songs is that the musical value of the song is almost invariably proportionate to the literary value of the words set. The day of the successful song with contemptible words is over, let us hope, for ever.

With the advent of peace musical conditions naturally became easier. Public opinion was ready for English music, and it suddenly became quite easy to get new English works produced. It was not so easy to get them repeated. After a few years there came a reaction, and we are still suffering from it to some extent. Composers became depressed, critics mistrustful; what had become of all the young men who were expected to be so brilliant? Again external influences made themselves felt; the development of mechanical reproduction altered (and it is still altering) all the practical conditions of musical life. But the young composers are still composing, they cannot help it, and the public must be ready for them and willing to listen.

Parry and Stanford are not often heard today, but they left a great tradition of high aspiration and fine craftsmanship which their pupils are perpetuating, especially in the setting of words to music. They helped, too, to start the recovery of English folksong; and their chief disciple is Vaughan Williams, acknowledged at home and abroad as our most representative English composer. To the same school belong John Ireland, E. J. Moeran, Armstrong Gibbs, and, to some extent, Arthur Bliss. Folksong gives them too an affinity with Frederick Delius, and they all share with Delius a certain contemplative spirit, a serenity and calm which seems to be the expression of the English temperament, since it is a quality which the average foreign critic is completely unable to understand.

The ordinary music-lover takes little interest in antiquarian research, but he is now beginning, I hope, to be grateful to the learned scholars, such as Dr. Fellowes and the late Mr. Barclay Squire, who were the prime movers in the recent revival of interest in the Elizabethan composers and in Purcell. Our old English classics have come to vigorous life again, and they are definitely influencing the young composers of today. We can see this clearly in the delightful work of 'Peter Warlock,' who under his real name of Philip Heseltine is at the same time one of the most learned of the researchers. He is a many-sided personality, for besides being a student of old English music, he is an ardent disciple of Delius and also a man of wit and satire.

Wit and satire are indeed the qualities which foreign critics often name as peculiarly English. If their judgment is true, then the most English composer of today is Lord Berners; along with whom we may

group William Walton and Constant Lambert. They have, like him, assimilated the technique of Stravinsky and Casella; they are extremely clever and skilful, with all the modern determination to avoid pomposity or sentimentality. The general public, which adores sentimentality and is easily taken in by pomposity, has looked somewhat askance at these young men, but they have gone their own way and have steadily developed their remarkable talents. It is time that the public took them seriously.

Lennox Berkeley is another young composer who has learnt his technique abroad; he studied in Paris with Ravel, who has high hopes of his abilities. Like Walton, he is a product of Oxford. These young cosmopolitans bring the circle round again to Arthur Bliss, who differs from the more solidly 'English' group in that he too is completely at home in the more daring devices of Continental music. The serene and contemplative style may at times reach the height of real sublimity, but on a lower level it becomes monotonous. Bliss is never monotonous; he has far too intense a vitality. It is this sense of vitality which gives us confidence in the younger generation of English composers. They are not all equally gifted; some of them are still crude and immature. But they have vitality, and they will achieve their own individual styles in their due time.



LENNOX BERKELEY.

Meanwhile, the public must not wait until they have been officially stamped as respectable. We must demand that their works be performed; we must listen to them with sympathetic ears and try to understand what they, perhaps, do not always quite succeed in making clear. One will help us to understand another. In any case, it is the listener's duty to go half-way to meet the composer; we shall never get any good out of hearing music, modern or classical, unless we ourselves make a deliberate effort to enter into the composer's mind.

Edward J. Dent.

EDWARD J. DENT.



PETER WARLOCK.



V. HELY-HUTCHINSON.

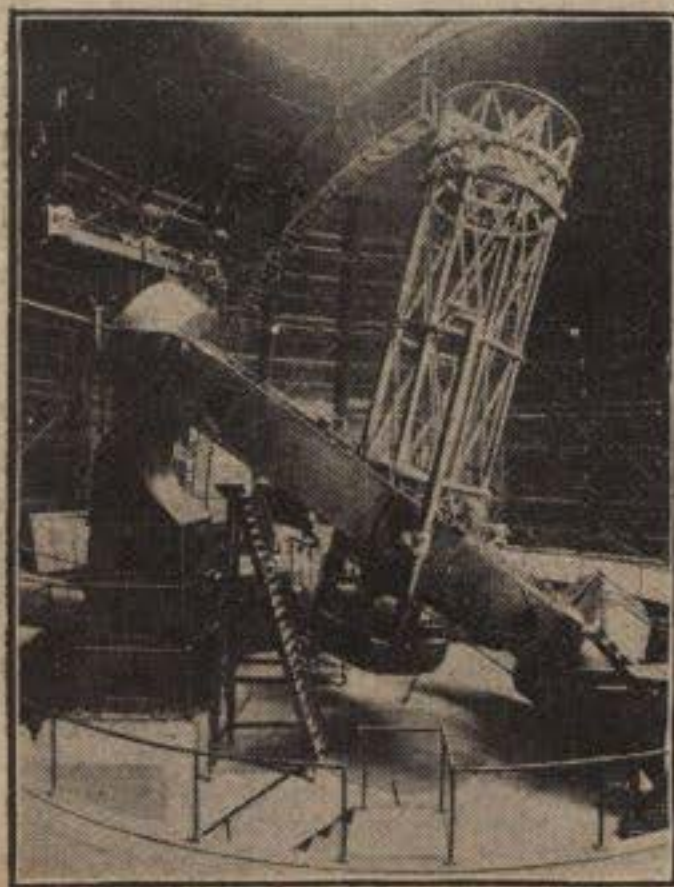
THE MONSTER THAT GIVES US LIFE.

In the following article, Mr. J. W. N. Sullivan, the well-known writer on Science, gives some astonishing facts concerning the Sun, about which Sir Richard Gregory will talk on Tuesday afternoon, June 4, in the third of his scientific series entitled 'Earth and Sky.'

SO far as the needs of human beings, animals, and plants, are concerned, the sun is altogether the most important object in the heavens. Indeed, it is the only important object. We could get on very well without the moon, although some of us, and especially poets and lovers, might miss it at times, and the abolition of the stars would make no difference except to the appearance of the night sky. But without the sun we literally could not exist. Every form of life is wholly dependent upon the radiations that reach us from the sun. We were born of the sun, for our earth was born from it some millions of years ago, and we are wholly sustained by it. Its importance to us is, therefore, overwhelming.

Nevertheless, considered purely as an astronomical object, the sun is not particularly important. The sun is a star, and belongs to a family of stars. The family is a very big family, and the sun is a rather insignificant member of it. It has recently been estimated that the family to which the sun belongs contains thirty thousand million stars. This collection of stars forms a separate universe, separated from other similar universes by enormous distances. It is only recently that the notion of 'island universes' has been fully accepted, but most astronomers are now agreed that those curious, spiral-shaped objects called 'spiral nebulae' that we see in the heavens, are really gigantic universes of stars, either completely formed or in the making. Our sun is a member of one such universe.

To be an average member of a family containing thirty thousand millions is not a very exalted position. But the family itself is only one amongst many. It is estimated that, in the great 100-inch telescope at



A picture of a giant telescope in one of the modern Observatories—

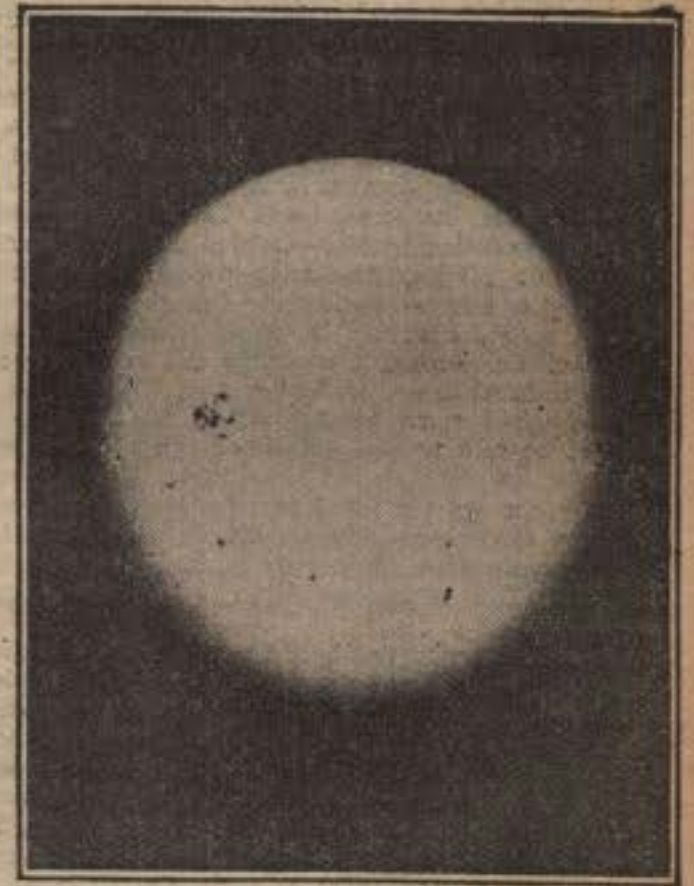
Mount Wilson, about two million such families are visible. Compared with the whole visible universe the sun is much less than a single grain of sand on the sea-shore.

But we are in a position to go further than this. The amount of space that we can see is, of course, limited by the penetrating power of our telescopes. It might be thought that we can say nothing whatever about the parts of space that we cannot see. But Einstein has put forward the queer idea that space is finite. It does not go on for ever and ever, but curves round on itself. If we were to go on and on in space, we would be like a worm crawling over a globe. We should nowhere meet with any barrier to our further progress, but we would continually come back to the region we started from. Queer as this idea may sound Einstein has given very good reasons for it. His theory enables us to calculate, approximately, the total size of space. We find that it is about a thousand million times as big as the part of space we can see through our most powerful telescopes. If we assume, as we reasonably may, that the whole of space is pretty uniformly populated with stars, we are in a position to see the place occupied by our sun in the universe as a whole. If we had as many grains of sand as there are stars in space those grains of sand, if spread over the whole of England, would make a layer hundreds of yards in depth. Our sun is one of those grains.

Yet the sun is a million times as big as the earth! We see that if the sun is an insignificant member of the particular spiral nebula to which it belongs, the earth is much more insignificant. How insignificant it is may be illustrated by a calculation made by Sir J. H. Jeans. Consider a photograph of a spiral nebula, such as is given in any book on astronomy. Would a body the size of the earth be visible in that photograph? According to Sir J. H. Jeans the photograph would have to be enlarged till it covered the whole of Asia before a body the size of the earth would be visible in it even under the most powerful microscope.

On the scale of the universe, as we have seen, the sun is utterly insignificant. But it does, nevertheless, transcend all our human standards. Consider, for example, its temperature. The mathematicians, by very ingenious reasoning, are able to calculate, with fair precision, the temperatures of the interiors of the stars. This calculation, when applied to the sun, gives a temperature, at its centre, of fifty million degrees. The hottest electric furnace on earth does not begin to approach this temperature. If we had a piece of matter, the size of a pea, at this temperature, it would shrivel up anyone who came within a thousand miles of it.

Much brighter stars than our sun are known. The most luminous of them all emits three hundred thousand times as



—and a view of the 'sun-spots' as revealed by such an instrument.

much light and heat as the sun. If it took the place of our sun the whole earth would immediately dissolve into vapour. The variety of the stars is, indeed, extraordinary. Our sun is a sort of dull average. The star Betelgeux, for example, is twenty-five million times as big as the sun. On the other hand a star is known which is a million times smaller than the sun. But what this star lacks in size it makes up in density. A ton of it would be about the size of a pea. Compared with it, a sheet of steel would be as filmy as a cobweb.

The sun, it is calculated, came into existence about ten millions of millions years ago and has rather more than that time yet to run. It is wasting away and is already much smaller than when it began. The fact that the sun continues to radiate such a tremendous amount of energy was for a long time a mystery. Where does the energy come from? It is possible, it appears, for matter to annihilate itself and, in doing so, to dissolve into radiant energy. It is believed that the energy of the sun, and all the other stars, is produced in this way. If this be correct it follows that the sun is losing about three hundred and sixty thousand million tons every day. We get some idea of its size when we learn that it can keep this up for another fifteen million million years.

What is the reason for this tremendous display? Can it be simply to support life on earth? And our bewilderment is deepened when we learn from Sir J. H. Jeans that the present universe cannot possibly be due to chance and that calculation proves that a definite act of creation took place at the time the sun was born.

J. W. N. SULLIVAN.

Home, Health, and Garden.

RENOVATING LAST SUMMER'S WARDROBE.

A Word in Season by Ida Todd.

FASHION is very kind to the home dress-maker this year, and extensive renovations can be effected by the addition of a contrasting material which will not only repair but actually bring the outfit more up to date.

The flowered voile all-in-one dress you have which is now some 3 or 4 inches too short, due to shrinkage, made with round neck, short sleeves, plain easy-fitting bodice and full skirt—a very popular style last year—will look prettier than ever if remodelled with the help of plain white voile or organdi. Fit it on to ascertain whether it will be necessary to add to the length of the bodice as well as the skirt, bearing in mind that this year waists of dresses are frequently cut much nearer to the natural line than last season.

Purchase $\frac{1}{2}$ yard to 1 yard of white voile or organdi to add to the length of skirt, to make a little turn-over collar and to trim the short sleeves.

The piece on the skirt can be quite plain and bound at the bottom edge with narrow bias binding to match the dress, or it may be made so that the top edge—that adjoining the skirt—comes to little points.

The latter is very easily done. Suppose you wish to add 3 inches to your skirt, and that you are going to bind the bottom—not turn it up—then the width of the piece to be added must be 5 inches, to allow for the points. With your scissors make vertical cuts $1\frac{1}{2}$ inches in length, at intervals of about 4 inches, along the top of the plain material to be added; turn back each corner made by so cutting, and a series of points will result. (See illustration in *Radio Times* dated May 17.) Press the points and carefully tack into the correct position on your dress before machining, then neaten the back by cutting off spare material and oversewing.

Dresses which have shrunk in the width may be enlarged by the insertion of two tiny panels of plain or folded material, one on each side of the centre front, reaching from the neck to the bottom of the skirt, buttons to match being sewn down the centre of frock.

You may find that the strong sun of last summer has taken some of the colour out of a favourite voile dress, and that certain prominent places look very faded. If this is not very extensive, it may be satisfactorily remedied with the aid of a dolly tint or a little water-colour paint.

Stretch the part requiring attention over a piece of very absorbent blotting-paper, and pin with drawing-pins on to a board—your pastry board or the kitchen table would answer the purpose. Dip

a small camel's-hair brush into the paint and carefully 'dab' a little on to the faded parts.

Do not have the brush very wet, and avoid trying to cover the pattern entirely—all that is needed is a very slight touch of colour just a shade more pronounced than is there already, merely accentuating the centre of the existing colour patches. Do not attempt to touch every flower or leaf, but just one here and there. The secret of this kind of 'touching up' is in the very spare use of the paint and colour, and the latter must be only a very little deeper than the faded design.

Should the voile be extensively faded, the remainder of the original colour may usually be entirely removed by boiling in strong soda water, and the dress turned into a white one. It can then be remodelled with the aid of coloured voile of a shade to suit its owner.

A simple and very pretty way of altering a frock the style of which is not out of date, but which its wearer, very rightly, wishes to make a little different for the summer season, is to introduce colour on the cuffs, collar and bottom of the skirt. This may be done inexpensively and effectively by sewing on rows of narrow brightly-coloured ribbon in several shades.

That used for the cuffs and collar should measure about $\frac{1}{2}$ inch in width, and for the skirt a little wider. All ribbon used should be of the same type and finish, and narrow satin ribbon need not cost more than 1d. per yard. Colour combinations which look well with black are: Apple green, cerise, royal blue and beige, mauve, light blue, lemon and green, or cerise or royal blue alone are also very effective. The rows of ribbon should be plainly sewn on to the collar with a small running stitch, the corners being very neatly turned.

Instead of sewing the ribbon directly on to the sleeves—as cuffs catch the dirt quickly—it is preferable to make detachable cuffs, the ribbon being mounted on a piece of black ribbon, so that immediately the cuffs show the slightest sign of dirt, they can be changed, as this form of trimming, to be successful, in addition to being well finished, must always look perfectly fresh.

The 1929 Household Booklet was published last week and can be had from all bookstalls for 1/-, or from B.B.C., Savoy Hill, price 1/3, post free.

EXHIBITING ROSES.

THE severe weather that was experienced in February last has really proved to be a blessing in disguise, as it has compelled us to prune our Roses very hard. The plants are now growing strongly and it is necessary, if we want perfect blooms, to remove some of the shoots. If large exhibition specimen blooms are required, taking such examples as 'Mrs. Henry Morse' and 'Mrs. Charles Lamplough,' we can leave four or five good shoots on the plant, but with weaker growing sorts such as 'Mrs. Courtney Page' and 'Mabel Morse' we must remove all the shoots but two or three. If one intends to stage in the decorative classes it is not necessary to disbud so severely, and five to eight shoots may be allowed to remain on the plants.

It is assumed that the rose beds were manured in the Spring, but as the plants grow they will need what is termed 'feeding.' This can be done by applying artificial manure now at the rate of $1\frac{1}{2}$ ounces to the square yard and well watering the beds. If the ground is dry, water first, then apply the fertilizer and water it well in, afterwards hoe the beds to conserve the moisture. As the plants grow a sharp look-out must be kept for the rose maggot and a careful search made daily.

When exhibition blooms—those that are staged in boxes—are required, it will be necessary to disbud the buds. This should be commenced as soon as these are formed, usually the end of May. All buds with the exception of the centre one should be removed as soon as possible. In the early bud stage this operation is best done with the point of a knife, and later on the fingernail will be found convenient. Do not disbud all the buds on a shoot at the same time, as if the remaining one is too freely supplied with sap, it will result in a mis-shapen bloom. The greatest care should be taken to observe that the bud that is intended to remain is not mis-shapen, or has been damaged by any insect.

It is somewhat difficult to time the opening of blooms with any certainty, so much depends on the prevailing weather conditions. We can, however, retard our blooms for a couple of days by what is termed 'tying.' This is quite an easy process. When the bloom is half-opened we take a piece of soft double Berlin wool, and pass it round the middle of a partly opened bloom, just inside the outer row of petals, and tie it just lightly enough, so as it does not slip, but not tight enough to strangle the bloom. If the ends are left a little long the knot can always be tightened if necessary. As the bloom expands the wool will also expand with it, so as no harm is done.

The best time to cut blooms for exhibition is in early evening before the Show. If the Show is nearby then you can defer some of the work until the morning, but it is always best to have things quite ready overnight. If they are specimen exhibition blooms, have your boxes ready mossed, with the tubes filled with water, and place the blooms in them directly they are cut. Do not be afraid to cut long stems. Do not attempt to arrange your blooms in the box until you get to the Show. Supposing you are intending to show six blooms, distinct varieties, it will be necessary for you to have at least six other blooms ready in case of accident. With the Decorative Roses these, when cut, should be placed in vases, or a pail so that the water comes almost to their heads. Decorative roses last best when they are cut in about the third-open stage, with the exception of the single-flowering type, these are best cut in the bud.

It must always be remembered when cutting your blooms that the state of the weather has to be considered. If you have a long way to go and the weather is hot, allowance must be made for rather more than one day's age in the Rose, but in cool weather the blooms may be cut practically in the same stage as when it is hoped to show them.—*From a talk by Mr. Courtney Page.*

THIS WEEK IN THE GARDEN.

THE end of this month and early June is a suitable time for planting water-lilies. In ponds or pools of any size the usual method of planting is to place the roots in rush or wicker baskets of prepared compost and then sink the baskets where the plants are to grow. Most varieties of Nymphaeas will grow in 15 ins. to 2 ft. of water, while many of the smaller ones will do quite well, and some much better, in half that depth. Nymphaeas need a good rich soil. A compost of heavy loam enriched with about one-third of well-decayed cow manure is best. Before sinking the basket into the pond see that the root is firmly planted with the crown just showing above the surface. Then make all secure by placing a piece of wide-meshed wire-netting over the top. As the plants become established their roots will quickly find their way through the baskets into the silt in the bottom of the pond.

Even without a pond, much pleasure can be found in growing these plants in tubs. The tubs are most effective if they can be sunk into the ground an inch or two below the surface, so that a few bog or moisture-loving plants can be planted around the edges. Having sunk a tub in the soil and put in the requisite amount of compost, the rhizome should be planted and secured in position by means of

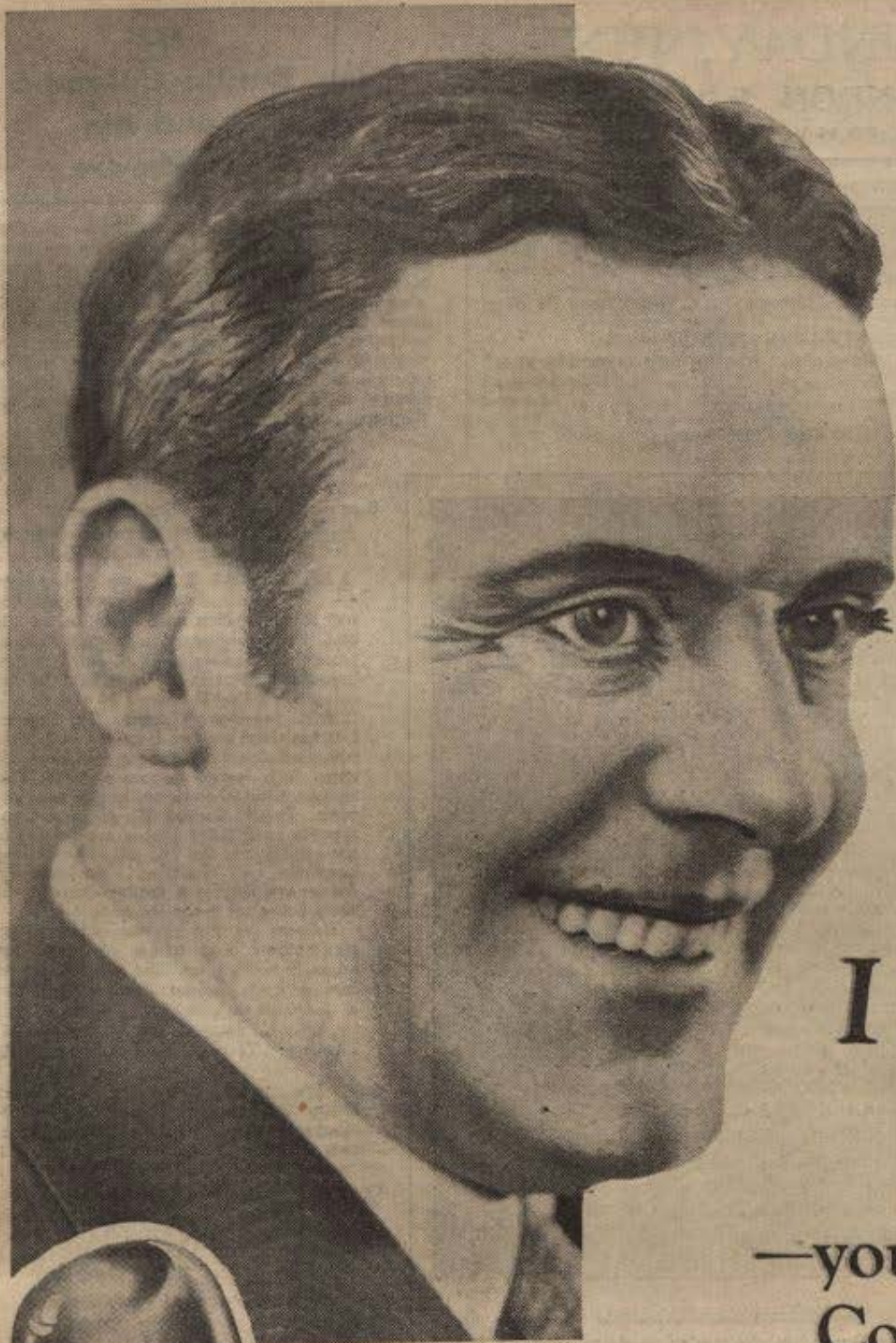
stones or pegs. The tub should then be filled with water.

Water-lilies must be in full sunshine. There are numerous varieties with colours ranging from white to deep red, and there are also yellow ones.

Summer bedding plants will now be ready to take the place of spring-flowering subjects. The beds should be cleaned, and have some well-decayed manure or leaf mould dug in, if this was not done in the autumn before the spring bedding plants were put in. In cold districts only the hardiest bedding plants should be put out to begin with, keeping such as Dahlias, Heliotropes and Begonias till the last. If the beds are dry, give a thorough watering the day before planting, so that the soil may be in good condition for the work. This is a better practice than planting in dry soil and then watering in. If dry weather supervenes, give the plants a light spraying during the evening and run the hoe over the surface of the beds.

Continue to make sowings of Peas, French Beans, and Salads for successional crops.

As Potatoes show through the ground, fork the soil between the lines. If the land be in poor condition, give it a top-dressing of a mixture of three parts sulphate of ammonia and five parts superphosphate, at the rate of 2 ozs. to the yard run, before the first earthing up.—*Royal Horticultural Society's Bulletin.*



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eh?”

*I told
you so!*

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BRITAIN'S FINEST VALVES

8.45

An Appeal on behalf of Alexandra Day

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.30 A Light Orchestral Concert

MILLICENT RUSSELL (Contralto)

HUGHES MACKLIN (Tenor)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Overture, 'La Fiancée du Tzar' (The Czar's Bride)
Rimsky-Korsakov

Italian Capriccio.....*Tchaikovsky*

FROM a very early age Tchaikovsky was strongly attracted by Italian opera, and its melodious influence probably has a good deal to do with the fact that his music is in some ways less obviously Russian than that of his compatriots. He made more than one visit to Italy, and this piece, among the gayest and most care-free of all his music, was composed during a trip in 1880, most of which he spent in Rome. Writing from there to Madame von Meck, the good friend who enjoyed so much of his confidence, he says, 'I am working at an Italian Fantasia based on folk songs. Thanks to the charming themes, some of which I have taken from collections, and others which I have heard in the streets, this work will be effective.'

MILLICENT RUSSELL and Orchestra

O be merciful to me *Gluck*
Where corals lie..... *Elgar*
Printemps qui commence (Spring is here)
Saint Saëns

ORCHESTRA

Ballet Suite, 'Henry VIII'.....*Saint Saëns*
Minuet, 'Beau Brummel'..... *Elgar*
Prelude, 'The Deluge'..... *Saint-Saëns*

SAINT-SAËNS' opera on the subject of Henry VIII centres round the King and Anne Boleyn. The Ballet, that inevitable feature of a French opera, is part of the wedding festivities, and in this concert arrangement consists of four movements. The first is called 'Entry of the Clans,' and is intended to have a Scottish character. It begins with a tune with something of a Scots lilt and there follows a march which oboes and trumpets play first, the whole orchestra taking it up later.

The second movement is also Scottish in character. Strings, with the woodwinds responding, begin it and then the oboe plays a tune meant to be reminiscent of the bagpipes, with the harp and violoncellos imitating the drone. There are two other tunes in the movement, one played first by the violins and the other, bringing the piece to an end, of a gayer, brisker nature.

The third movement is a vivacious gipsy dance. The drum here is prominent with a rhythmic figure, and the boisterous dance tune is presented first by the violins and English horn.

Only in the last movement is there the suggestion of England which the name of the opera would lead one to expect. It is a Jig, violins and then woodwinds playing the merry tune. There is a middle section with a new melody for the woodwinds and another, quieter, for violins, and then the Suite comes to an end with a really exhilarating Finale.

HUGHES MACKLIN and Orchestra

Recit., 'Deeper and deeper still' ('Jephtha')
Air, 'Waft her Angels'..... *Handel*

ORCHESTRA

Overture, 'The Merry Wives of Windsor'.....*Nicolai*
Gavotte..... *Tscherepnine*

SUNDAY, JUNE 2

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.)

(1,562.5 M. 192 KC.)

MILLICENT RUSSELL, with Pianoforte

Spring is at the door *Quilter*When I was one and twenty.... *Armstrong Gibbs*Sing, break into song *Albert Mallinson*

ORCHESTRA

Selection, 'Carmen' *Bizet, arr. De Groot*

HUGHES MACKLIN, with Pianoforte

Ah! Moon of my delight ('In a Persian Garden')
*Liza Lehmann*Elégie *Massenet*

(For 5.15-5.30 Programmes see opposite page)



W. & D. Downey

QUEEN ALEXANDRA.

'The Rose Queen' as she was when Alexandra Day was founded in her honour in 1912. Miss C. May Beeman will describe the preparations for this year's Alexandra Day in her broadcast tonight at 8.45.

5.30 ENGLISH ELOQUENCE

The Convict's Address to his Unhappy Brethren, written for Dr. WILLIAM DODD by SAMUEL JOHNSON and delivered by the former in the Chapel of Newgate, on Friday, June 6, 1777.

JEREMY TAYLOR died in 1667. Samuel Johnson wrote the Convict's Address in 1777.

The century that intervened was not devoid of voices eloquent in English; but there is a pedestrian quality in the accents of Tillotson, Barrow, South, and Stillingfleet, which falls below the highest level of oratorical expression. From their sermons the lyrical fervour of Taylor, on the one hand, and the rude vigour of Johnson on the other, are equally absent.

As an exponent of English eloquence, Samuel Johnson occupies an intermediate position. He was a combination of the preacher and the politician, a sort of super-journalist whose moral judgments and the power of their expression were generally revered.

ORCHESTRA

Dance of the Hours ('La Gioconda')

Ponchielli

EMILIO COLOMBO (Violin)

Andante Elegiaque ('Eugen Onegin')

*Tchaikovsky*Theme and Variations *Giuseppe Tartini*

ORCHESTRA

Selection, 'Samson and Delilah' .. *Saint-Saëns*

MAVIS BENNETT

Awake, ye Sylvan Choir ('Wine, Women and Song') *Strauss, arr. Stanford*
(Accomp. Orchestra and Flute Obligato)

ORCHESTRA

Selection, 'Songs of Yore' *arr. Colombo*
(By Request)

10.30

Epilogue

9.5

Emilio Colombo and his Orchestra

The Convict's Address is one of the few of Johnson's compositions known to have been delivered in public. It represents his efforts on behalf of Dr. Dodd, a popular preacher, who had been tried and condemned to death for forgery. To be asked to write it was a contemporary tribute to his reputation. To have written it for a man whom he pitied, but knew to be guilty, was an example of his humane benevolence. Its existence is a monument to the force of his eloquence.

(For 5.45-6.15 and 8.0-8.45 Programmes see opposite page)

8.45 The Week's Good Cause:

Appeal on behalf of Alexandra Day, by Miss C. MAY BEEMAN, C.B.E.

ALEXANDRA DAY, which has been the means of raising over £1,000,000 for the Hospitals and Charities for the Sick, was inaugurated in honour of H.M. Queen Alexandra, in 1912, and has now become a National Day held in her memory. The President of the day is H.R.H. Princess Victoria. In Greater London there are two hundred and forty sub-committees preparing for June 12, when it is hoped to raise £60,000 as against £53,000 collected in this area last year. In the United Kingdom and the Empire over 2,500 places are joining in the celebration for the aid of their local hospitals and charities. Incidentally, Alexandra Day is a double charity, the roses being all made by cripple girls.

Helpers in the general organization, stall-holders, and sellers of roses, are urgently needed, and the loan of motor-cars a week before June 12. Offers of help, donations, etc., should be sent to Miss C. May Beeman, C.B.E., 33, The Grove, The Boltons, London, S.W.10.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.5 Emilio Colombo

and

His Orchestra

From the Hotel Victoria

MAVIS BENNETT (Mezzo-Soprano)

ORCHESTRA

Overture, 'Egmont' *Beethoven*

MAVIS BENNETT

Charmant Oiseau ('La Perle du Bresil')

David

(Accomp. Orchestra and Flute Obligato)

5.15 A Missionary from Australia

(For 3.30-5.15 Programmes see
opposite page)

5.15 MISSIONARY TALK:

The Rev. H. E. HYDE: 'A Bush
Padre in Western Australia.'
S.B. from Manchester

MR. HYDE, who is a missionary
of the S.P.G., has spent practically
the whole of his life in Australia.
Since the close of the war he has
worked among the British ex-soldiers
and other settlers who have gone
out to Western Australia.

(For 5.30-5.45 Programme see
opposite page)

5.45-6.15 app. Church Cantata— (No. 34), Bach

Relayed from the Guildhall School
of Music

'O EWIGES FEUER, O URSPRUNG
DER LIEBE'

(O Light Everlasting, O Love never
failing)

DORIS OWENS (Contralto)

TOM PURVIS (Tenor)

STANLEY RILEY (Bass)

LESLIE WOODGATE (Organ)

THE WIRELESS CHORUS

and

THE WIRELESS ORCHESTRA

(Trumpets, Tympani, Flutes, Oboes
and Strings)

Conducted by STANFORD ROBINSON

WE know from a set of older
parts in existence, that this
Cantata must be founded on another
with the same title. The music,
besides, for the alto aria hardly
seems to be born from its present
text in the way that Bach leads
us to expect. But it is a splendidly
impressive work, and the opening
chorus, in aria form, is on a very
big scale. The German text means
Eternal Fire, rather than Light,
and the vivid leaping figures in
the orchestral Introduction and the
accompaniment to the first great
chorus suggest the tongues of flame
that are to set the worshippers'
hearts on fire. The whole of the
first chorus is worked out with
lavish adornment and was clearly
one on which Bach worked with
enthusiasm.

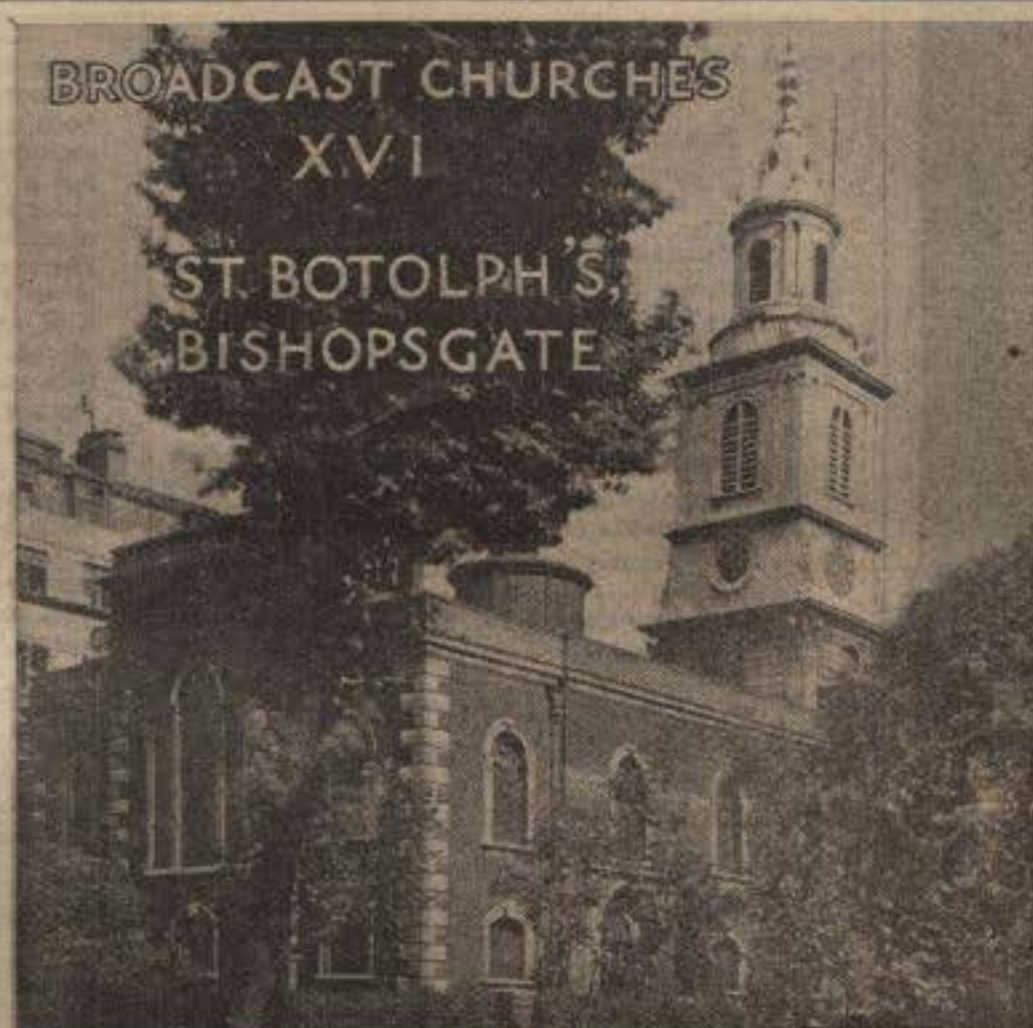
There are two short recitatives,
one for Tenor and one for Bass,
and between them is a beautiful
aria for Alto in which the music,
both for the voice and the orchestra,
has a wonderful sense of peace and
soothing. Instead of the usual
simple chorale, there is another
big imposing chorus, fully accom-
panied, and with an orchestral
Interlude in the middle of it, to
close the Cantata. Big though it
is, Schweitzer assumes that this
last chorus has been cut down from
a fuller original form.

The orchestra used is a larger one
than in many of the Cantatas: 2
flutes, 2 oboes, 3 trumpets and
drums are all called on, besides
the usual strings and continuo.

The text is reprinted from the
Novello edition by permission of
Messrs. Novello and Co., Ltd.

THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



By the Rev. W. HUDSON SHAW, M.A., Vicar of St. Botolph's.

Another organ recital will be relayed from St. Botolph's on
Friday at 12.30 p.m.

ST. BOTOLPH'S WITHOUT, BISHOPSGATE—to give the church
its proper title—stands like two others dedicated to the same
saint, the patron of sailors and mariners, just outside the ancient
walls of the City and bordering on the old town ditch of insalubrious
memory. It possesses, in the judgment of most critics, neither antiquity
nor architectural distinction, nor memorable historical associations. Until
recent years, since it has had the privilege of becoming a broadcasting
church, the very name of St. Botolph has been without meaning to most
English people. Historians, however, are able, amid the confused and
legendary accounts that have come down to us, to recognize in him one of
the pioneers of English Christianity.

Nearly fifty churches in England and on the Continent are dedicated
to his memory, amongst them four City of London churches, of which three
retain their old sites and names, the Churches of Travellers, one at each
of the Four Gates, of Anglo-Saxon times.

Of the ancient mediæval St. Botolph's scarcely anything is known.
The earliest mention of it is from the year 1274. It covered the same
ground as the present church, with Houndsditch and Petty France and the
hospital of Bedlam for its nearest neighbours, a large church with a terribly
overcrowded burial ground.

In the Great Fire of 1666, it may be held, St. Botolph's, Bishopsgate,
lost its chance of architectural glory. It ought to have been burnt down,
but escaped altogether. And so the greatest of English architects, Sir
Christopher Wren, missed the opportunity of a splendid site for his re-
building genius, unhindered by exiguity and irregularity of space. Instead,
the old church survived the fire and in 1725 was destroyed under plea of
extreme dilapidation, not unaffected, it may be conjectured, by a strong
desire to get rid of antiquated Gothic in favour of new classical. The
architect of the new St. Botolph's was James Gold, a good builder, but
not a man of genius.

What historical associations does the church possess? Only one in
the first rank, but several of interest, chiefly Sir Paul Pindar, Queen
Elizabeth's Ambassador; Edward Alleyn, actor and founder of Dulwich
College; Ben Jonson's infant son; a host of bishops, with Bishop Blomfield
of London at the head, first of nineteenth-century Church reformers, many
distinguished rectors culminating in the name of William Rogers ('Hang-
Theology Rogers,' as he is absurdly remembered), one of the earliest and
most successful of English education reformers.

But our chief glory is that John Keats, who died before he was twenty-six,
but might have rivalled the fame of Shakespeare himself, was baptized in
St. Botolph's Church in December, 1795. This is historical association
enough for any church in the world. And he has left us our doctrine and
inspiration in those memorable words of his: 'This life is not a vale of tears,
it is a vale of soul-making.'

8.0 A Service from Newcastle

I.—Chorus.

O Light everlasting, O Love
never failing,
Our darkness illumine and
draw us to Thee.
May we from Thy spirit receive
inspiration
And grant us, most Highest,
Thy temple to be.
In Thee may our souls find
their peace and salvation.

II.—Recitative (Tenor):

Lord, in our inmost hearts we
hold Thy word the truth to be.
With us Thou dost vouchsafe
to dwell,
O knit our hearts to Thee:
Lord, ever near us be! If
Thou within us but abide, we
need not aught beside.

III.—Aria (Alto):

Rejoice, ye souls, elect and holy,
Whom God His dwelling deigns
to make.
He doth His great salvation
send us,
And all from God's own hand
we take.
Unnumbered mercies still attend
us.

IV.—Recitative (Bass):

The Lord doth choose a holy
dwelling, whereon to shed His
peace; His boundless grace
our lips would fail in telling;
how He to bless His chosen
doth not cease. It is our
Father's everlasting will to
bless His children still.

V.—Chorus:

Peace be unto Israel.
Thank the Lord whose love
attends us,
Thank Him who on us hath
thought.
Yea, His love this grace hath
brought.
Peace and rest our Saviour sends
us,
Peace be unto Israel.

8.0 A Religious Service

From

St. Nicholas Cathedral

Newcastle-on-Tyne

S.B. from Newcastle

Hymn, 'Bright the Vision that
delighted' (English Hymnal, No.
372)

Lesson

Anthem, 'O Thou, the central orb'
Charles Wood

Prayers

Hymn, 'Firmly I believe and
truly' (No. 390)

Address by the Rev. Canon BATE-
MAN CHAMPAIN, D.D., Vicar of
Newcastle

Hymn, 'Saviour, again to Thy dear
name we raise' (No. 273)

(For 8.45-10.30 Programmes see
opposite page)

10.30 Epilogue

(For Details of this week's Epilogue
see page 483)

THE K.B. 72



Price £5 . 5s.

gives best reception of the fortnightly Kolster-Brandes Sunday Concerts

HERE is the programme to be broadcast from HILVERSUM at 5.40 p.m. on Sunday night, June 2, by the Kolster - Brandes Radio Orchestra

conducted by

Hugo de Groot

Wavelength 1,071 metres.

PROGRAMME

1. Niki-March from the Operette "A Waltz Dream" Oscar Strauss
2. Hungarian Comedy Overture *Keler Bela*
3. Waltz, "My Dream" .. Emil Waldteufel
4. Retraite Espagnole Désormes
5. Fantasia from the Opera, "Il Trovatore" G. Verdi
6. "Gern hab'ich die Frauen geküsst" from the Operette "Paganini" Fr. Léhár
7. Hungarian Dances 5 and 6 Brahms
8. "A Love Letter" (Gipsy Waltz) Stewart
9. Selection from the Comic Opera "Tyrolean" (Der Vogelhändler) .. C. Zeller

Kolster-Brandes
LIMITED,
CRAY WORKS, SIDCUP, KENT.

SUNDAY, JUNE 2

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND PROGRAMME

From Birmingham

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

- Overture, 'Roman Carnival' Berlioz
 KARL MELENE (Baritone)
 Had a Horse } Korbay
 Mourning in the Village dwells..... }
 The Sea..... } Henschel
 Loveliest of all..... }

BAND

- Dance of the Hours Ponchielli
 Idyl Eric Coates

MINNIE HAMBELETT (Pianoforte)

- Three Old French Dances (from a Suite recently discovered) arr. H. J. Masse
 La Languedocienne; La Moscovite; Allemande
 The Island Spell John Ireland

BAND

- Cornet Solo, 'Serenade' Schubert

(Soloist,

- RICHARD MERRIMAN)
 Ballet Music, 'The Queen of Sheba' Gounod

KARL MELENE

- Linden Lea Vaughan Williams
 Isobel Frank Bridge
 To Daisies Quilter

4.50-5.15 BAND

- Reminiscences of All Nations ..arr. Godfrey

MINNIE HAMBELETT

- Sonata in D Minor Hasse (1699-1738)
 Allegro; Adagio; Gigue
 Toccata Pick, arr. Mangiagalli

BAND

- March of the Nibelungs Wagner

8.0 A Religious Service

From the Birmingham Studio

Order of Service:

- Hymn, 'O worship the King' (Songs of Praise, No. 337)
 Prayer
 Hymn, 'Lead, Kindly Light' (Songs of Praise, No. 286)
 Reading
 Hymn, 'God of our Fathers' (Songs of Praise, No. 186)
 Address by the Rev. JOHN T. GREEN, of Moseley Road Wesleyan Church
 Hymn, 'Holy Father, cheer our way' (Songs of Praise, No. 32)
 Benediction

8.45 The Week's Good Cause

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

ELISABETH SCHUMANN (Soprano)

THE ROTH STRING QUARTET:

ROTH, ANTAL, MOLNAR, VAN DOORN

- Second String Quartet Erwin Schulhoff

ONE of the most brilliant and active apostles of the newer tendencies in music, Erwin Schulhoff is distinguished both as a pianist and as a composer. Born in Prague in 1894, he studied there, in Vienna, in Leipzig, and Cologne, where, in 1913, he won the Mendelssohn prize for Pianoforte. Five years later he won the similar

prize of the Berlin Hochschule, for Composition. Listeners have already made his acquaintance in both capacities, and though his own music is definitely of that modern order which is apt to fall a little strangely on ears accustomed to the older idioms, it is all perfectly sincere in its aim of achieving a natural expression, which, at times, leans to a rather grotesque humour. He has already composed in many of the bigger forms, as well as chamber music, songs, and pianoforte pieces; this quite new work, published only this year, is dedicated to his friends the Roth Quartet, who are playing it this evening.

It begins with a bold Allegro movement in which the impetuous rush of the beginning is only once slightly slackened. The second movement is a theme with variations, begun by the viola, and the third, taking the place of the customary Scherzo and Trio, is light-footed and gay, making much of its effect by the cunning use of pizzicato (plucked notes). Just before the

final return of the opening measure there is a broad, jubilant section with a hint of majestic marching. The last movement begins with a short, slow introduction, and the main part of it is vigorous and energetic, with one brief interruption by the opening theme.

A Recital by

ELISABETH SCHUMANN
 Quartet, Op. 74 Beethoven
 Poco Adagio—Allegro;
 Adagio; Presto;
 Allegretto con variazioni

FROM the way in which Beethoven makes beautiful effects from Pizzicato (plucked strings), this Quartet has always been affectionately known as 'The Harp' Quartet. It belongs to a period when things about Beethoven were going as unhappily as they well could. The Court and all Beethoven's important friends had left Vienna, and the tragic

affliction of his deafness was beginning to make itself seriously felt. It may thus be true that some of the sadness which can be heard in this music is a reflection of his own depressed spirits.

The Quartet begins, like the one in C, Op. 59, with a slow introduction. The sad phrase on all four instruments with which it opens, sounds like a question, one to which there is no real answer. The main part of the movement, strong and energetic, forms a striking contrast with the introduction, and that, too, is eminently characteristic of the great Beethoven.

The slow movement is in a tender and wistful strain, but it, too, has its moments of passionate energy.

The chief theme of the next movement, which takes the place of the usual scherzo, recalls the rhythm of the fifth Symphony's first movement and the change to major with the impetuous rushing passage for the violoncello, is not unlike another part of that Symphony.

Without a break, we pass from it to the last movement, an Allegretto, with variations. The theme is in two parts, each of which is repeated and the variations follow in similar form, alternating between the strong and vigorous moods of the first three movements and their thoughts of melancholy. The end of the movement is a vigorous fortissimo for all the instruments, closed by two soft final chords.

10.30

Epilogue



KARL MELENE,

baritone, sings in the Military Band Programme from Birmingham this afternoon.

Sunday's Programmes continued (June 2)

5WA CARDIFF. 323.2 M. 928 KC.

- 3.30 S.B. from Swansea
- 5.15 S.B. from Manchester
- 5.30-6.15 app. S.B. from London
- 8.0 S.B. from Newcastle
- 8.45 S.B. from London
- 9.0 West Regional News
- 9.5 S.B. from London
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship

5SX SWANSEA. 288.5 M. 1,040 KC.

- 3.30 A SILVER BAND CONCERT
OWEN BRYNGWYN (Baritone)
THE YSTALYFERA TOWN PRIZE SILVER BAND
Conducted by E. J. EVANS

March, 'Baby' Allan
Selection from the works of Spohr

THREE generations ago Spohr's music figured much oftener in programmes in this country than it does now. He made his name first as a violinist, and was one of the leading players of the day before he turned in earnest to composition; a personal friend of the great Beethoven, he took part in several first performances of Beethoven's Symphonies and other big works.

For a good many years he was a regular visitor to this country, conducting his own works at the big English Festivals; one of the greatest triumphs of his career was won by his oratorio *Calvary* at Norwich in 1839. His popularity here may be gauged by the fact that when, some years later, he was invited to conduct *The Fall of Babylon* at Norwich, and leave of absence from his German post was refused, a petition with an enormous number of signatures, forwarded with a special request from Lord Aberdeen, as one of His Majesty's ministers, was sent, unhappily in vain, to the German authorities.

The Last Judgment, a very effective oratorio, is still sometimes sung by choral societies in this country, but his other sacred works have fallen into some neglect, and he is best known now to violinists by the many concertos and other pieces he wrote for them. And one very beautiful song of his is still quite often heard, 'Rose softly blooming.' He had a fine gift of natural melody, and much of his music lends itself well to the making of selections such as this.

- OWEN BRYNGWYN
What shall I do? Purcell
Song of Momus to Mars Boyce
A Song of Innocence Walford Davies
Love went a-riding Frank Bridge

- BAND
Overture, 'Pique Dame' (Queen of Spades) Suppé
Selection, 'Der Freischütz' (The Marksman)
Weber, arr. Rimmer

- March, 'Y Fera' E. J. Evans
- OWEN BRYNGWYN
Three Songs by Schubert, translated into Welsh by Dr. Parry-Williams and Owen Bryngwyn
Brenin Bro Had (Erlkönig); Serenad (Ständchen); Litani (Litanei)

- BAND
Cornet Solo, 'Cleopatra' Danare
(Soloist, MERVYN GRIFFITHS)
Selection from the works of Liszt, arr. Rimmer

- 5.0 GWYNETH BOWEN (Pianoforte)
Scherzo, Op. 4 Brahms
Deuxieme Mazurka (Second Mazurka) Godard
L' Ondine (The Water Sprite) Chaminade
Warum? (Why?) Schumann

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 5.15 S.B. from Manchester
- 5.30-6.15 app. S.B. from London
- 8.0 S.B. from Newcastle
- 8.45 S.B. from London
- 9.0 S.B. from Cardiff
- 9.5 S.B. from London
- 10.30 Epilogue
- 10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 3.30 S.B. from London
- 5.15 S.B. from Manchester
- 5.30-6.15 app. S.B. from London



Owen Bryngwyn (Baritone) is the soloist in this afternoon's Concert from Swansea, and Gwyneth Bowen plays pianoforte solos at 5.0.

- 8.0 S.B. from Newcastle
- 9.45 S.B. from London (9.0 Local Announcements)
- 10.30 Epilogue

5PY PLYMOUTH. 288.5 M. 1,040 KC.

- 3.30 S.B. from London
- 5.15 S.B. from Manchester
- 5.30-6.15 app. S.B. from London

- 8.0 A Religious Service
From the Studio

Hymn, 'Our God, we thank Thee' (Congregational Hymnary, No. 52)
Reading, Mark ix, 14-29
Anthem, 'He, watching over Israel, slumbers not nor sleeps.
Should'st thou, walking in grief, languish,
He will quicken thee'
Mendelssohn

Prayer
Hymn, 'These things shall be, a loftier race' (Wesleyan Methodist Hymn Book, No. 980)
Address by the Rev. J. PHILLIP ROGERS, B.A., Minister, Sherwell Congregational Church

Anthem, 'O that I know where I might find Him' Sterndale Bennett
Hymn, 'The sun is sinking fast' (C.H., No. 604)
Benediction

- 8.45 S.B. from London (9.0 Local Announcements)
- 10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 793 KC.

- 3.30 Early Works of Great Composers
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'A Midsummer Night's Dream' Mendelssohn
(Composed at the age of eighteen)
Tone Poem, 'Don Juan' Richard Strauss
(Age twenty-four)
LUCY PIERCE (Pianoforte)
No. 4 of 'Seven Characteristic Pieces,' Op. 7 Mendelssohn
(Age seventeen-eighteen)
Scherzo in E Minor, Op. 16, No. 2 Mendelssohn
(Age twenty-one)
'Abegg' Variations, Op. 1 Schumann
(Age twenty)
ORCHESTRA
A 'Faust' Overture Wagner
(Age twenty-six)
Symphony in D (K.45) Mozart
Allegro; Andante; Menuetto; Allegro
(Age twelve)
Suite No. 2, 'The Wand of Youth' Elgar
(Age twelve—Revised later)

- 5.0 LUCY PIERCE (Pianoforte)
- 5.15 Missionary Talk. Rev. H. E. HYDE: 'A Bush Padre in Western Australia' Relayed to London and Daventry
- 5.30-6.15 app. S.B. from London
- 8.0 A Religious Service
Relayed from Liverpool Cathedral
S.B. from Liverpool
- 8.45 S.B. from London (9.0 Local Announcements)
- 10.30 Epilogue

Other Stations.

- 5NO NEWCASTLE. 243.9 M. 1,250 KC.
3.30:—S.B. from London. 5.15:—S.B. from Manchester. 5.30-6.15 app.:—S.B. from London. 8.0:—A Religious Service relayed from St. Nicholas Cathedral. Relayed to London and Daventry. Hymn, 'Bright the Vision that delighted' (English Hymnal, No. 372). Lesson, Anthem, 'O Thou, the central orb' (Charles Wood). Prayers. Hymn, 'Firmly I believe and truly' (No. 390). Address by the Rev. Canon Bateman Champain, D.D., Vicar of Newcastle. Hymn, 'Saviour, again to Thy dear name we raise' (No. 273). 8.45:—S.B. from London. 10.30:—Epilogue.

- 5SC GLASGOW. 401.1 M. 748 KC.
3.0:—A Military Band Concert from the Bandstand, Kelvin-grove Park. The Band of the Royal Scots Greys. Conductor, Bandmaster E. Vincent-Barwood. 4.45:—S.B. from Edinburgh. 5.15:—S.B. from Manchester. 5.30-6.15 app.:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

- 2BD ABERDEEN. 311.2 M. 954 KC.
3.0:—S.B. from Glasgow. 4.45:—S.B. from Edinburgh. 5.15:—S.B. from Manchester. 5.30-6.15 app.:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

- 2BE BELFAST. 308.7 M. 991 KC.
3.30:—S.B. from London. 5.15:—S.B. from Manchester. 5.30-6.15 app.:—S.B. from London. 6.30-7.45 app.:—Evening Service. From St. Outhbert's Parish Church, Edinburgh. S.B. from Edinburgh. Address by the Rev. E. J. Hagan, B.A. 8.45:—S.B. from London. 10.30:—Epilogue.

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7.45
A Strong Bill
of
Vaudeville

MONDAY, JUNE 3
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.35
Composers of
Today
and Tomorrow

- 10.15 a.m.** The Daily Service
- 10.30** (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45** Mr. J. A. NEWBRICK: 'Insurance Problems—I. Health Insurance'
- T**HIS is the first of a series of five fortnightly talks on 'Insurance Problems.' The first two will deal with 'Health Insurance,' the second two with 'Unemployment and Insurance,' and the last one with 'Wages and Old Age Pensions.' Mr. Newbrick is the Assistant Secretary of the Iron and Steel Trades Approved Society, and also Vice-Chairman of the Ministry of Health (Approved Societies) Consultative Council. The aim of the series is to give simple, practical information and advice on the question of who is eligible to join approved societies, how to join, what benefits are available, and so on.
- 11.0** (*Daventry only*) Gramophone Records
Trio in B Flat (The Archduke).....*Beehoven*
- 12.0** A BALLAD CONCERT
JESSIE APPLETON (Soprano)
HAROLD JACKLIN (Baritone)
- 12.30** VARIETY
LORD AIN
(The famous Italian Multi-voiced Artist)
EILEEN and IRENE HAYES
(In an Instrumental Act)
- 1.0-2.0** ORGAN RECITAL
by EDGAR T. COOK
Relayed from Southwark Cathedral
Sonata No. 6, in D Minor.....*Mendelssohn*
Choral and Variations—Fuga—Finale
MARGARET ROLFE (Contralto)
Biblical Songs.....*Dvorak*
(a) God is my Shepherd
(b) I Will Sing New Songs of Gladness
EDGAR T. COOK
Suite Gothique.....*Boellman*
(a) Introduction Choral; (b) Minuet Gothique;
(c) Priere; (d) Notre Dame
Litany.....*Schubert*
Nocturne.....*Shera*
Rhapsody.....*Harcey Grace*
- 2.30** Broadcast to Schools
Miss RHODA POWER: 'What the Onlooker Saw (Course III)—V, The Death of Nelson'
- 3.0** Interlude
- 3.5** Miss RHODA POWER: 'Stories for Younger Pupils—The Man who married a Fairy (Celtic)'
- 3.20** Interlude
- 3.30** JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 4.15** ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 5.15** THE CHILDREN'S HOUR:
'La Précieuse' (*Couperin, arr. Kreisler*), and other Pianoforte Solos, played by CECIL DIXON
The Story of 'The Cats, the Cow, and the Burglar,' from 'The Phoenix and the Carpet' (*E. Nesbit*)
Folk Songs sung by GEORGE DIXON
A Few Hints on 'Sprinting,' by H. M. ABRAHAMS
- 6.0** A. BONNET LAIRD: 'Summer Days'
- 6.15** TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30** 'What the Younger Generation Thinks,' reviewed by the Chairman of the four previous discussions
- F**OUR discussion-talks have now been broadcast, in this series, between members of various boys' and girls' clubs in London. These talks have brought to light many problems, not generally familiar to us all, in connection with the organizations of young people. It is the intention of this present discussion, between the chairmen of the previous talks, to consider some

VAUDEVILLE



Tonight at 7.45.
MABEL
CONSTANDUROS

and



MICHAEL
HOGAN

In 'Mrs. Hamblett Insures Herself.'

Tonight at 7.45.

GLADDY
SEWELL

The Comedy Girl with the Top Notes



Tonight at 7.45.

MARIO DE
PIETRO

Mandoline Solos



Tonight at 7.45.

CLARA
EVELYN

At the Piano.



Tonight at 7.45.

MARRIOT
EDGAR

Comedian.



Tonight at 7.45.

LEO
DESLYS

and



KENO
CLARKE

In Syncopated Harmony.



of the more interesting and useful of the points raised in the previous talks.

6.45 THE FOUNDATIONS OF MUSIC

SCRIABIN PIANOFORTE MUSIC
Played by IRENE MARIK

SCRIABIN, born and brought up in the Russia of the last quarter of the nineteenth century, was in many ways unlike his contemporaries in what we call 'the Russian school.' Making his name first as a brilliant pianist, playing much of his own music, he retired from the concert and teaching world at the age of thirty-two and gave himself up to composition. His first pieces for the pianoforte are delicate and fanciful, with something of the restless striving, as well as much of the poetry, which made its way into all the art of that era. So far, he was quite a typical Russian of his own age.

It was a time when the air was full of religious and philosophical aspirations, vague and rather dreamy, though utterly sincere.

Scriabin was very soon the archpriest, in music, of the new ideals; until his untimely death at the age of only forty-four, he consecrated all his zeal and energy to one high purpose, a great 'Mystery,' so he called it, in which all art would be united in the service of religion. His later work was all devoted to that end, and though he himself would no doubt have thought of his big orchestral symphonies and poems as coming nearest to a realization of his ideal, it is gradually becoming clearer to the present generation that he moved more confidently, with a more assured certainty, in his pianoforte pieces—the later sonatas, the 'Satanic Poem,' many of the Studies, and 'Vers la flamme.'

Himself a consummate master of all the resources of the pianoforte, he did a great deal to extend the scope of its technique, and in that way, too, his pianoforte pieces have an importance which musicians of today are beginning to deny to his orchestral work.

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

7.25 Signor S. BREGALIA: Italian Talk. From the Second Novella by Castelnovo, from 'Basta, mi perdonino,' on p. 46, to 'regina offesa,' on p. 48.

7.45 Vaudeville

JACK PAYNE and the B.B.C. DANCE ORCHESTRA
(See also centre of page.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. ELDON RUTTER: 'A Journey to Mecca'

9.30 Local Announcements; (*Daventry only*), Shipping Forecast and Fat Stock Prices.

9.35 A Symphony Concert

Conducted by ERNEST ANSERMET
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)

VICTOR HELY-HUTCHINSON (Pianoforte)

Sinfonia Concertante.....*William Walton*
Second Rhapsody.....*Moeran*
Suite for Orchestra.....*Lennox Berkeley*
Pomona—a Ballet.....*Constant Lambert*
Capriol.....*Peter Warlock*
The Young Idea.....*Victor Hely-Hutchinson*
(See page 465.)

11.0-12.0 DANCE MUSIC: REG BATTEN and his BAND from the New Princes Restaurant

12.0-12.15

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MONDAY, JUNE 3

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by E. A. PARSONS
Overture, 'Lustspiel' (Comedy).....Keler-Bela
HERBERT FLINT (Tenor)
Maire, my GirlAitken
Charming ChloeGerman
ORCHESTRA
Selection, 'Aida'Verdi
Violoncello Solo, 'Elégie'Bastick
(Soloist, ALBERT BASTICK)
MinuetBoccherini
Three Dances, 'Nell Gwyn'German
Traume (Dreams)Wagner

4.0 A Ballad Concert
ELLA GARDNER (Soprano)
NORMAN VENNER (Baritone)

ELLA GARDNER
Whenever a snowflake
leaves the sky
Lisa Lehmann
Sovra il sen ('La Sonnambula')Bellini
NORMAN VENNER
Three Shakespearean Songs
Quilter
Come away, Death; O
Mistress Mine; Blow,
blow, thou Winter Wind
ELLA GARDNER
A Birthday.... Woodman
Will o' the Wisp
C. G. Spiers
What's in the Air Today?
Robert Eden
NORMAN VENNER
Come to me in my Dreams
Frank Bridge
From the Land of the
Sky-blue Water Cadman
The Call.... Herbert Oliver



SIR FREDERIC COWEN,
who conducts a concert of his own
works tonight at 8.0.

HARRY MILLER (Violoncello)
AriosoTenaglia, arr. Squire
DOROTHY SHOWELL
In AprilPhillips

7.45 ORCHESTRA
Selection, 'The Student Prince'Romberg

8.0 The Music of Sir Frederic Cowen
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by Sir FREDERIC COWEN
OLIVE STURGESS (Soprano)
ORCHESTRA

Indian Rhapsody
Lovers' Minuet and Peasants' Dance (Old English Dances)

OLIVE STURGESS
Because
A Birthday

ORCHESTRA
Ballet Suite, 'The Language of the Flowers'
(First Set)
Lilac (First Emotions of Love); Columbine (Folly); Yellow Jasmine (Elegance and Grace); Lily of the Valley (Return of Happiness)

OLIVE STURGESS
Songs of my Little Ones
(Three will be sung)

ORCHESTRA
Coronation March

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
BERNARD ANSELL (Light Ballads)

5.30 The Children's Hour:
(From Birmingham)
'Singing Pines,' by Margaret Madeley
Dance Music by PHILIP BROWN'S DOMINOES DANCE BAND
'Kynge Arthur and certeyn of his Knights,' the Story of Two Magic Swords, by Margaret M. Kennedy

6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from Coproration Street Café Restaurant
Overture, 'Egmont'Beethoven
La Colombe (The Dove)Gounod
DOROTHY SHOWELL (Soprano)
Only the River Running ByJohn Hopkins

6.50 ORCHESTRA
Fantasia, 'Lakmé'Delibes, arr. Tavan
NORRIS STANLEY (Violin)
Sicilliana and Rigaudon Francaeur, arr. Kreisler
SerenadeDralla
Canzonettad'Ambrasio
DOROTHY SHOWELL
AdieuCarew

7.20 ORCHESTRA
Three Hungarian DancesBrahms

9.0 A CONCERT
SYDNEY NORTHCOTE (Tenor)

THE GERSHOM PARKINGTON QUINTET
Selection, 'The Mastersingers'Wagner

SYDNEY NORTHCOTE
When I am dead, my DearestIreland
The MaidenParry
The Shepherd's SongElgar

QUINTET
Liebestraum (Love's Dream).....Liszt
Au Moulin (At the Mill)Gillet
MinuetBeethoven
Slumber SongW. H. Squire

SYDNEY NORTHCOTE
I heard a PiperPeterkin
A Spring DittyCyril Scott
Angel Spirits of SleepBainton

QUINTET
Ballet Music, 'Ascanio'Saint-Saëns

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER from the Piccadilly Hotel

11.0-11.15 REG BATTEN and his BAND from the New Princes Restaurant

(Monday's Programmes continued on page 464.)

8.0
The Music of Sir F. Cowen

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5WA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfia Genedlaethol Cymru)

Overture, 'Fingal's Cave' Mendelssohn
Symphony, No. 28 in C Mozart
Under the Lindens (Alsatian Scenes)

Overture, 'The Merry Wives of Windsor' Massenet
..... Nicolai

TWO of Mendelssohn's orchestral works, the 'Fingal's Cave' Overture and the so-called 'Scots' Symphony, owed their inspiration to the visit which he paid to Scotland in 1829. The melody which forms the chief tune of the Overture 'Fingal's Cave,' sometimes called 'The Hebrides,' was written down immediately after a visit to Staffa and Iona, and sent home in one of his delightful letters, describing the visit with all his own buoyant enthusiasm.

The Overture begins with lower strings and bassoons, presenting a theme which depicts the long rolling Atlantic breakers, and later it is the same instruments which give us the second chief tune. The Overture is built up on these singly and together; a very beautiful instance of their use in combination is heard near the end, where flute and horns join to play them very softly.

IN 1773, when Mozart was seventeen, he and his father paid a visit to Vienna. What they had in view is not known, but we can guess that the father was hoping to find a permanent post for himself in the musical world there. If that be so, the visit was not a success, but it was very valuable from the young Mozart's point of view. Till then he knew but little of Viennese, or indeed of any German music, being rather under the influence of Italy, where he had already paid two visits and met with a good deal of success both as pianist and as composer. In Vienna, he learned something of Haydn's music, particularly of the String Quartets, and that is reflected at once in the pieces we know him to have composed about that time. The two returned home, to Salzburg, about the beginning of October, and the young Mozart immediately flung himself into composition with all his own impetuous energy. By the end of the year he had completed an impressive volume of work, this Symphony as part of it. Disappointing as the Vienna visit had been in some ways, and unsatisfactory as family circumstances were, the Symphony shows no trace of any unhappiness nor discontent; it is throughout in the most buoyant good spirits.

The first movement begins at once, after two introductory bars, with a merry little tune made up of a sequence, the first bar being repeated four times over, each time a note further down the scale. This tune, and little variants of it, make up most of the first movement, a second tune making only fugitive appearances. The movement is slightly unusual in shape; the second part, which includes the working out, is intended to be repeated, and the last section, in which

from the beginning, is very short, and is made up entirely of the first tune.

The slow movement, which comes next, begins at once with a very simple tune on the first violin, and the whole movement is formed of dainty and gracious variants of it.

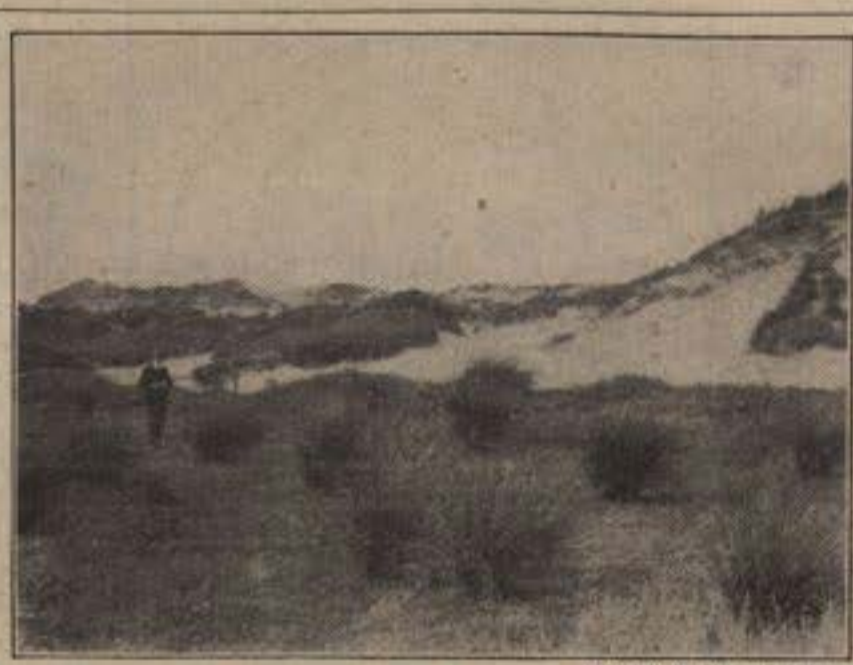
The Minuet and Trio, which come next, are both full of Mozart's compelling charm, and both are simply bubbling over with happiness, the kind of music to which it is well-nigh impossible to listen without smiling.

The last movement, too, has a very merry tune as its basis. Like the first, it is formed of a sequence, dropping down the scale, and then stepping briskly up, to begin all over again. The movement is short, and hurries along with great energy and vigour.

The orchestra called on is a very small one, as compared with modern requirements. Besides the usual stringed instruments, there are only two oboes, two horns, and two trumpets in the score.

2.30 Broadcast to Schools:

Mr. H. A. HYDE, 'Plant and Animal Life by the Sea-Shore: Protectors of our Coasts—Plants of the Sand Dunes'



National Museum of Wales.
SAND DUNES OF SOUTH WALES.
A typical South Wales coast scene, showing types of plant life such as Mr. H. A. Hyde will describe in a talk to schools from Cardiff this afternoon.

3.0 London Programme relayed from Daventry

4.45 Mr. ISAAC J. WILLIAMS: 'Travels in Spain—III, Sweet Seville'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
From the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 West Regional News

9.35-11.0 S.B. from London

5SX SWANSEA. 288.5 M. 1,040 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 S.B. from Cardiff

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

6.45-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:
A ROYAL SALUTE
in a West Country Fashion

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

Programmes for Monday

2ZY MANCHESTER. 378.3 M
793 kc.

2.30 London Programme relayed from Daventry

3.20 THE NORTHERN WIRELESS
ORCHESTRA

March, 'The Bee-feater' *Arphorop*
Waltz, 'Dance of the Young Men' *Gung'l*
Mystic Beauty *Finck*

J. FARLEIGH PRICE (Tenor)

The Sailor's Grave *Sullivan*
Sanctuary *Hewitt*
La donna e mobile (Woman is fickle) *Verdi*
When the house is asleep *Haigh*

ORCHESTRA

Suite, 'The Two Pigeons' *Messenger*

ADA WALTERS (Elocution)

ORCHESTRA

Selection, 'Schubertiana' *arr. Finck*
Canzonetta *Godard*

J. FARLEIGH PRICE

Nirvana *Adams*
E lucevan le stelle (The stars were shining)
(Tosca) *Puccini*
I pitch my lonely caravan at night .. *Eric Coates*
When I am laid in earth *Purcell*

ORCHESTRA

Serenade, Op. 5, No. 5 *Borodin*
May-Song *Elgar*

ADA WALTERS

ORCHESTRA

Selection, 'Her Soldier Boy' *Romberg*

5.15 The Children's Hour:

All for the Shore

Songs sung by DORIS GAMBELL and HARRY
HOPEWELL

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 M
1,230 kc.

2.30:—London Programme relayed from Daventry. 5.15:—
The Children's Hour. 6.0:—London Programme relayed from
Daventry. 6.15:—S.B. from London. 6.30:—For Boy Scouts.
6.45-11.0:—S.B. from London.

53C GLASGOW. 401.1 M
748 kc.

3.0:—Broadcast to Schools: Schools Bulletin. 3.10:—
Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—
Dance Music from the Locarno Dance Salon. 4.0:—Summer.
The Station Orchestra. Phyllis Watson (Soprano). Mary Mac-
Leod Craig (Bass). 5.15:—The Children's Hour. 5.57:—
Weather Forecast for Farmers. 6.0:—London Programme re-
layed from Daventry. 6.15:—S.B. from London. 6.30:—Talk
for Juvenile Organizations: Miss Margaret Martin, 'Camping
for Girls.' 6.40:—Bulletin of Juvenile Organizations. 6.45:—
S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—
S.B. from London.

2BD ABERDEEN. 311.2 M
954 kc.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—
Professor J. Arthur Thomson: 'Natural History round the
Year—VI, School of the Shore.' 3.30:—Afternoon Concert.
The Station Octet. Annie Clark (Mezzo-Soprano). Charles
Sutherland (Violin). 5.15:—The Children's Hour. 6.0:—
London Programme relayed from Daventry. 6.15:—S.B. from
London. 6.30:—S.B. from Glasgow. 6.40:—Juvenile Organiza-
tions' Bulletin. 6.45:—S.B. from London. 9.30:—S.B. from
Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 302.7 M
591 kc.

12.0-1.0:—Concert. The Radio Quartet. Evelyn Gibb
(Soprano). 2.30-3.20:—London Programme relayed from
Daventry. 3.30:—Coleridge-Taylor. Orchestra. Thomas Ander-
son (Baritone). 4.45:—Organ Recital by Charles Howlett from
the Classic Cinema. 5.15:—The Children's Hour. 6.0:—
'Summer Days,' by A. Bonnet Laird. 6.15:—S.B. from London.
9.35-11.0:—A Military Band Concert. Mat Mulcahy (The
Oul' Beson Man from County Tyrone). The Station Military
Band, conducted by E. Godfrey Brown.

THIS EVENING'S SYMPHONY CONCERT.

(From London at 9.35 p.m.)

A special concert of music by the younger generation of British Composers is being broadcast by London, Daventry 5XX, and other stations this evening. M. Ernest Ansermet, who has come to London specially to conduct the programme, is already well known to listeners as one of the foremost conductors of present-day Europe, equally at home in music of the newest tendencies and in the great classics. The Composers represented in the programme are:—

WILLIAM WALTON (*Sinfonia Concertante*)

BORN in Lancashire in 1902, William Walton studied for a time, after leaving Christ Church, Oxford, with Sir Hugh Allen, but except for that he has been largely self-taught. In 1923 he enjoyed the distinction of having a String Quartet selected by the International Festival Society for performance at Salzburg, and in the same year made a great impression with 'Façade,' a setting of poems by Edith Sitwell, presented in a very novel way. An Orchestral Suite of his is in the repertoire of the Diaghileff Ballet, and one of his chamber music works has won a Carnegie award. In 1925, he again had a work selected for performance at the International Festival—the Overture 'Portsmouth Point,' which listeners have had more than one opportunity of hearing.

This Sinfonia is not to be regarded as a piano-forte concerto, although the pianoforte has many important solo passages; it is used rather as one of the orchestral instruments. The first movement begins with a slow Introduction, the main theme being given out by the strings. The chief theme of the Allegro part of the movement is played by the pianoforte, with the horn furnishing a canon. The movement passes through Allegretto to a development which is also the recapitulation, reaching a climax in which all the themes are welded together.

The slow movement, simple to follow and, like the first, with a climax in which its themes are combined, is in an unusual rhythmical pattern, 3/8, 3/8, and 2/8.

The last movement has a brief introduction for the full orchestra, the pianoforte following with the main theme. Several new themes are introduced, but the form is simple and easy to follow, and towards the end the Introduction from the first movement is heard on the whole orchestra.

MOERAN (*Second Rhapsody*)

ERNEST JOHN MOERAN began to compose already during his school days at Uppingham, where music has always been enthusiastically cultivated. Like many others of the younger generation of English composers, his original work goes hand in hand with an enthusiasm for native folk music; that of Norfolk, where a good part of his life has been spent, has always attracted him specially, making its appearance in more than one place in his own music.

This second Rhapsody has a fine wholesome English flavour, and is throughout fresh, breezy music. There is an introduction beginning with a march-like tune, giving way to a broader section, and the main body of the piece is founded on two tunes of folk song character, one merry and mischievous and the other bigger and more smoothly flowing. Reminders of the Introduction are blended with these and the piece works up to a vigorous finish.

LENNOX BERKELEY (*Suite for Orchestra*)

LENNOX BERKELEY is one of the very young men of present day English music who owes allegiance to no definite school. His musical bent showed itself already during his undergraduate days at Oxford, and more than one of his pieces was performed then. The present work shows more than traces of modern French influence; Mr. Berkeley has made his home for some time in Paris and is closely in touch with the present-day tendencies there.

His Suite is in four movements, all of them belonging to the old classical forms, but all infused with the most modern spirit. The first, a Sinfonia, begins with a sturdy theme, and passes through a robust climax to a calmer mood, finishing with a reminder of the opening. The second is a Bourrée, with the woodwinds beginning the vivacious theme; the third is a short Aria, whose tune is given first to clarinets, and

the last is a lively Gigue with a thought of merriment in its bustling energy. Bassoons begin it alone.

CONSTANT LAMBERT (*Pomona—a Ballet*)

THE son of an eminent painter, Constant Lambert was a student of the Royal College of Music under Dr. Vaughan Williams. He made his name, at an early age, with a brilliant Ballet, *Romeo and Juliet*, the first English work to be adopted by Diaghileff; he produced it at Monte Carlo in 1926.

This second Ballet, *Pomona*, completed at the end of the same year, was produced by La Nijinska at the Theatre Colon, Buenos Aires, in 1927. It consists of an Intrata and seven Dances—Corante, Pastorale, Menuetto, Passacaglia, Rigadoon, Siciliana, and Marcia. The story is based on the Roman legend of Vertumnus and Pomona, but as it is a classical tale, consisting of set dances without much miming, it can give its message as pure music perfectly well without a knowledge of the story. It is scored for quite a small orchestra, and, as listeners will hear for themselves, is as fresh and original a piece of music as the present-day English school of composers has given us.

PETER WARLOCK (*Capriol*)

ONE of the best known and most original of the younger English composers, Peter Warlock is also a distinguished writer on music, under his own name of Philip Heseltine. He is enthusiastic on behalf of old music and literature, not only of England, and this Suite is based on tunes from a remarkable old book of the end of the sixteenth century. It was by a priest who adopted the name of Arbeau, of whom little else is known except that very early work on dancing.

There are six movements in Mr. Warlock's suite, all of them founded on dances of that far-distant day. Set forth with all the charm and interest of modern orchestration, they yet preserve at the same time much of the simple character and grace of their own era. The first, called Basse-Danse, has a rhythmic tune which the strings begin, and in the second, a stately Pavane, the strings are silent, the woodwinds having it to themselves. The third is a Tordion, a dance form which has wholly disappeared from modern usage; it has something of the stateliness of the Sarabande, and the tune of this one is delicate and slight. The fourth movement is called Bransles, another obsolete dance of which examples are still preserved. It is throughout in a very quick and light-footed measure, and is in three sections, of which the third is a slightly altered form of the first, closing the piece still faster than its beginning. The fifth has the merry name of 'Pieds-en-l'Air' (Feet in the Air), but its movement is more suave and graceful than that suggests; and the last is a vigorous two in the bar with the name Mattachins.

HELY-HUTCHINSON (*The Young Idea*)

VICTOR HELY-HUTCHINSON is already well known to listeners in the three-fold capacity of pianist, composer, and conductor. Several of his own pieces have already been heard in broadcast programmes, and he is steadily winning an ever surer place for himself among the most gifted young British musicians.

This piece, completed only last year, has for sub-title, 'Cum Grano Salis' (With a Grain of Salt), and the composer tells us that it 'is an attempt to reflect the spirit of today in music. Its general character may be deduced from the sub-title, and the idiom is to some extent reminiscent of the most conservative type of modern music—jazz. The work is scored for piano and orchestra, and is written in a kind of loose Rondo form.'



6.45
IRENE MARIK
PLAYS
SCRIABIN

TUESDAY, JUNE 4
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.15
TUESDAY NIGHT
—SIR WALFORD
DAVIES



10.15 a.m. **The Daily Service**

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Miss FLORENCE PETTY: 'Making the most of a Minimum Wage'

11.0 (Daventry only) Gramophone Records Miscellaneous

12.0 A CONCERT
ALICE ESTY (Soprano)
CORELLI WINDEATT'S OCTET

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0-2.25 (Daventry only)
Experimental Transmission of Still Pictures
by the Fultograph Process

2.30 Broadcast to Schools:
SIR WALFORD DAVIES (Course III)
(a) A Beginner's Course
(b) An Intermediate Course with Short Concert
(c) A Short Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: 'Elementary French'

4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

4.15 Broadcast to Schools:
SIR RICHARD GREGORY, D.Sc., LL.D.: 'Earth and Sky—The Sun and Magnets'

4.30 LOUIS LEVY'S ORCHESTRA
(Continued)

5.15 THE CHILDREN'S HOUR:
'There was an Old Woman' (Vaughan Thomas),
a Dialogue Story, with 'The Children's Overture'
(Quilter) as Incidental Music, played by
THE OLOF SEXTET

6.0 Reading from the Poems of W. J. Turner

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCRIABIN PIANOFORTE MUSIC
Played by IRENE MARIK

7.0 Holidays at Home and Abroad—IV: Mr. VERNON BARTLETT, 'Germany'

CONSIDERING the accessibility of Germany, and the variety it offers to holiday-makers, it is no wonder every year sees it more and more popular. Take, for example, the Black Forest. Little more than a day's journey from London, it offers as complete an 'escape' from the workaday life of Western Europe as can be found. With Freiburg as centre—its lace-spired cathedral dominating everything—one can make excursions into the pine-covered hills, climb the Feldberg in the south or the Hornisgründe in the north, visit villages where the peasants still go dressed in their gay native costumes, or accept the ready hospitality of the hill-side farmers whose carved verandas look out over the green hills they so diligently plough. Tired, one returns to the amenities of Freiburg, with its Opera House, its concerts, and theatres, its gay streets, and its university life, to be refreshed against the next adventure into surrounding hills.

7.15 Musical Interlude

7.25 Mr. H. J. MASSINGHAM: 'Adventures among Birds—VI, Shore Birds'

FOR the last of his present series of talks, based on personal adventures among birds, Mr. Massingham takes us to such favourite haunts and sanctuaries as Blakeney, where, on the low stretches of the East Anglian coast, the best possible insight is obtainable into the ways and habits of terns and merlins, gulls and red-shanks, and hosts of other seashore birds. In addition to these, Mr. Massingham tells of some more unusual frequenters of the coast—buzzards, ravens, and wagtails, to name only a few.

7.45 A CONCERT
GWEN KNIGHT (Soprano)
MILDRED WATSON (Mezzo-Soprano)
THE GERSHOM PARKINGTON QUINTET

QUINTET
Selection of Spanish Dances Moszkowski
GWEN KNIGHT
Charming Butterfly Campora
The Passionate Shepherd Peter Warlock
A Cradle Song A. Davies Adams

QUINTET
Lullaby }
Morning } Strauss
Serenade }
Light }

MILDRED WATSON
The Fuchsia Tree Quilter
Autumn Muriel Herbert
Love o' the Thrushes Harty

QUINTET
Fantasia, 'La Bohème' Puccini

GWEN KNIGHT and MILDRED WATSON
Deux Chansons (Two Songs) de Clément Marot
arr. Julien Tiersot
Since truth has left the shepherd's tongue
J. Hook

Cherry Ripe arr. Gwen Knight

QUINTET
Cavatina }
Scherzino } Raff
La Fileuse (The Spinning Woman) }

8.0-8.30 (Daventry only) Mr. NORMAN WALKER:
'Next Steps in Biology—VI, The Ventilation of our Bodies.' Relayed from Leeds

MR. WALKER'S series of biological talks—whose aim has been to help listeners to learn something of science at first hand, by performance of experiments, and by making direct observations—comes to a close with this talk, on the ventilation of our bodies. The experiments with blood that were begun on May 28 are continued; we learn how the blood reaches the living tissues, and we watch the work of the red blood-cells. We all understand, these days, the importance of ventilating our rooms; but the ventilation of our bodies, through the great windows of the lungs, is still too infrequently given the serious consideration it demands.

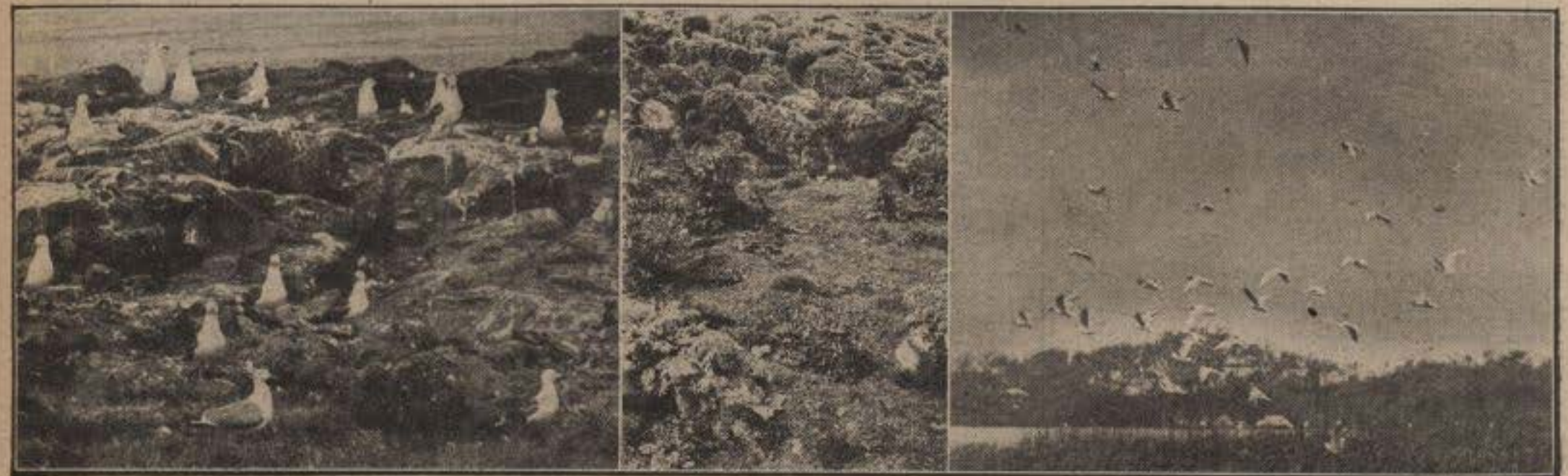
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener—Series VIII, Handel at the Harpsichord'

9.35 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

9.40 A RECITAL
by
HANS KINDLER (Violoncello)
and
FRIDA KINDLER (Pianoforte)

10.30-12.0 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club



Pictures by Olfert O. Pika and P. Webster

WILD BIRDS OF THE SEASHORE, AND A BIRD-SANCTUARY BY THE SEA.

In his concluding talk this evening, Mr. H. J. Massingham will tell of some adventures among birds of the seashore. These pictures show seagulls at rest and taking flight, and, in the centre, a tern sanctuary with eggs lying on the grass.

TUESDAY, JUNE 4

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15
'Acis
and
Galatea'

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 An Orchestral Concert
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'The Barber of Baghdad' *Cornelius*
MARJORIE INGHAM (Soprano)
Nymphs and Shepherds *Purcell*
My Lovely Celia *Lane Wilson*
I've been roaming *Horn*

4.16 MARIE WILSON (Violin) and Orchestra
Concerto in G Minor *Max Bruch*

ORCHESTRA
Larghetto and Scherzo (Symphony No. 2 in D)
Beethoven

4.55 MARJORIE INGHAM

June *Quilter*
An Eriskay Love Lilt.... *arr. Kennedy-Fraser*
Cherry Ripe *arr. Liza Lehmann*

ORCHESTRA
Spanish Suite, 'La Verbena' *Lacome*
La Fête; Tango; Serenades; Baile Coreado

5.15 MARIE WILSON

Après un rêve (After a Dream) *Fauré*
Waltz in A *Brahms*
Caprice Viennoise *Kreisler*

ORCHESTRA
March, 'Pomp and Circumstance,' No. 4 in C
Elgar

5.30 The Children's Hour:
(From Birmingham)

'Old King Cole'—A Nursery Rhyme Play by
Gladys Ward
HAROLD MILLS (Violin)
Songs by HAROLD CASEY (Baritone)

6.15 TIME SIGNAL, GREENWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE

and
THE B.B.C. DANCE ORCHESTRA

8.0 Vaudeville
(From Birmingham)

SCOVELL and WHELAN (Entertainers at the Piano)
PAULINE and DIANA (Instrumental Duo)
MABEL CONSTANDUBOS (in a 'Buggins' Sketch)
ERNEST JONES (Banjo)
SARA SARONY at the Piano in 'An Act of
Reminiscence'
PHILIP BROWN'S DOMINOES DANCE BAND

9.0 A MILITARY BAND CONCERT

TOM KINNIBURGH (Bass)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Triumphal' *Suppé*
Grand Valse Brillante *Chopin*

TOM KINNIBURGH

Kirkconnel Lea } *Traditional*
The Piper o' Dundee }

BAND

Suite from the Operetta, 'The Tale of a Shoe'
Gerrard Williams
Prelude; Country Dance; Gavotte; Cracker
Dance

Andante and Rondo Capriccioso .. *Mendelssohn*

TOM KINNIBURGH

Shenandoah *arr. Ernest*
Stormalong } *arr.*
The Drummer and the Cook } *Terry*

BAND

Three Characteristic Pieces *Hadley*
Wood Pixies; October Twilight; In Old
Granada

Turkish March ('The Ruins of Athens')
Beethoven

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 'Acis and Galatea'

(From Birmingham)

A Serenata by HANDEL
Words by J. GAY

MARGARET HARRISON (Soprano)
TOM PICKERING (Tenor)
HOWARD FRY (Bass)

THE BIRMINGHAM STUDIO CHORUS

and AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

IN 1717, at the age of thirty-two, Handel re-
turned to England from Hanover, where he
had been with King George I, and soon after was
appointed Master of the Music to the Duke of
Chandos, going to reside at the Palace of Cannons;
it was there that the Pastoral Ode, *Acis and
Galatea*, was composed. In the choir which Handel
had there at his disposal there were evidently
no altos, but so many tenors of unusually high
compass that they could quite well replace the
missing altos. The tenor part in *Acis and Galatea*,
as in several of the other Chandos compositions,
is divided into two or three parts, which demand
an unusually high register.

The work has always been a favourite. Even
those who do not know the work as a whole
must have heard two numbers from it which are
constantly sung, the tenor air, 'Love in her
eyes sits playing,' and the still more popular
bass air, 'O ruddier than the cherry.' There are
only four characters, Galatea, a sea nymph
(soprano voice); Acis and Damon, shepherds,
both tenors, and the giant Polyphemus, bass.
The chorus is made up of nymphs and shepherds,
and the scene, in the original words, is 'A rural
prospect, diversified with rocks, groves and a
river.'

The orchestral Introduction has no slow move-
ment by way of a prelude, but plunges at once
into a vigorous, hurrying Presto. It finishes with
a few bars of Adagio, which lead straight into the
first chorus, 'O the pleasure of the plains.'
Galatea has the next number, a Recitative and the
aria, 'Hush, ye pretty warbling choir,' and Acis
follows, singing, 'Where shall I seek the charming
fair?' Damon points out to him that he is
neglecting his sheep—'Shepherd, what art
thou pursuing?' and Acis replies with the
air quoted above. After Galatea has sung, 'As
when the dove laments her love,' the two join
in a duet, 'Happy we,' which the chorus echoes.

The second part begins with a chorus which
warns the two of the monster Polyphemus and
their danger from him, and then he has his great
song. After a little dialogue with Galatea, he
continues, 'Cease to beauty to be sung,' and then
Damon tells him how to act, 'Would you gain
the tender creature.' Acis then sings 'Love
sounds the alarm,' and the stern Damon once more
counsels worldly wisdom in the air 'Consider,
fond shepherd.' Then there is a stirring trio
for the two lovers with Polyphemus, at the end
of which the giant prepares to slay Acis. An
impressive chorus bids the Muses mourn, and then
Acis, with the chorus, has a lament. But the
nymph exercises her divine power to make her
lover immortal, and Acis appears as a god
whom the chorus acclaim in the final number,
'Galatea, dry thy tears.'

(Tuesday's Programmes continued on page 468.)

GERMANY

Listeners to this week's travel
talk by Mr. Vernon Bartlett may
be interested in the following
special Tours.

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of which may be had free on request.

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Tuesday's Programmes continued (June 4)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 5.0 Miss CONSUELO DE REYES: 'Masques and Pageants—VII, The Use of Mime and Music'
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Egwyl Gymraeg
A WELSH INTERLUDE
Mr. IORWERTH C. PEATE, of the Department of Archaeology, National Museum of Wales: 'Hen Grefftau Cymru'—V, Y Cwrlid A'r Siampler
'Old Welsh Crafts'—V, Quilts and Samplers

QUILT-MAKING is an industry which has recently been revived in South Wales. Mr. Peate will tell of the work which is carried on by housewives during their leisure hours. He will also tell of the samplers, some of which have been found in Welsh farmhouses and cottages dating back to the seventeenth and eighteenth centuries.

- 7.25 S.B. from London
- 7.45 A Programme by Winners at
The Bristol Eisteddfod, 1929
HERBERT WARE'S STRING ORCHESTRA

- Serenade Mozart
- ROMA JOHNSON (Mezzo-Soprano)
- Heard in the Twilight Robert Batten
- O Lovely Night Landon Ronald
- THE DOMINICAN QUARTET: GWEN STENNARD, HAROLD SNOW, ROMA JOHNSON, MAURICE EAVES
- Golden slumber Kiss your eyes
Old English, arr. J. Spencer Curwen
- The Keel Row Dunhill
- O Miss Hannah
Jessie L. Deppen, arr. Charles N. Grant

- STRING ORCHESTRA
- Suite Purcell, arr. Albert Coates
- Rondeau; Slow Air; Air; Minuet; Allegro quasi presto

- ROBERT COLE (Tenor)
- God breaketh the battle ('Judith') Parry
- Fair House of Joy Quilter
- LORAIN MOSS-BLUNDELL (Violin)
- Aria Pizzetti
- Hornpipe Babel—1699—1723, arr. Alfred Moffat
- Je Vais (I go) Loraine Moss-Blundell
- MAUD BAKER (Contralto)
- Devotion Richard Strauss
- O peaceful England ('Merrie England') German
- STRING ORCHESTRA
- Träumerei (Dreaming) Schumann, arr. Woodhouse
- Moment Musical .. Schubert, arr. Woodhouse
- Intermezzo Holst
- Dargason Holst

- 9.0 S.B. from London
- 9.35 West Regional News
- 9.40-12.0 S.B. from London

5SX 288.5 M. 1,040 KC. SWANSEA

- 2.30 London Programme relayed from Daventry
- 5.0 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.25 S.B. from London
- 7.45 S.B. from Cardiff



A STATELY MINUET.

Two of the Citizen House players performing a Regency Minuet. Miss Consuelo de Reyes talks on the use of Mime and Music in Pageant, from Cardiff this afternoon, at 5.0.

- 9.0 S.B. from London
- 9.35 S.B. from Cardiff
- 9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Lieut.-Colonel J. H. COOKE: 'Digging in Downland'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour: 'FLIES IN THE OINTMENT' (Carey Grey)
King Fusstruth
Princess Oddellie
Prince Pompo
Hoaxem, the Wizard
The Lady Lernia
Lord High Chamberlain
A Page

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. P. J. DART: 'Phases of Local Tennis'—I
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0 Gramophone Records
- 1.0-2.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.0 THE NORTHERN WIRELESS ORCHESTRA
- 4.15 London Programme relayed from Daventry
- 4.30 ORCHESTRA (Continued)
- 5.15 The Children's Hour
S.B. from Leeds
- 6.0 Mr. R. A. NASH: 'Hints on Lawn Tennis'
- 6.15 S.B. from London
- 7.0 Trade Tendencies in the Industrial North
Mr. HERBERT SHAW, D.L., J.P. (Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce): 'The Industrial Problems of the Tyneside, V.' S.B. from Newcastle
- 7.15 S.B. from London
- 7.45 GLADDY SEWELL
The Comedy Girl with the Top Notes
- 8.0 Popular Overtures
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

- 9.0 S.B. from London. (9.35 Local Announcements)
- 10.30-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, from the Tower Ballroom, Blackpool

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.

- 12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—Lieut.-Col. G. R. B. Spalding, C.M.G., F.S.A.: 'The Roman Wall'—I. 7.0:—Mr. Herbert Shaw, D.L., J.P. (Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce): 'Industrial Problems of Tyneside.' 7.15:—S.B. from London. 7.45:—Poetry Reading by Lee Dixon. 8.0:—Concert by The Municipal Orchestra. Directed by Frank Gomez. Relayed from the Spa, Whitley. 9.0:—London. 10.30:—Dance Music from the Oxford Galleries. 11.15-12.0:—London.

5SC GLASGOW. 401.1 M. 748 KC.

- 11.0-12.0:—A Recital of Gramophone Records. 3.0:—Broadcast to Schools—VI: Dr. George Pratt Insh: 'Scotland in the Eighteenth Century—The Edinburgh of Sir Walter Scott. 3.15:—Musical Interlude. 3.20:—Monsieur Jean Jacques Oberlin: 'Elementary French—VI, Dialogue, "Quelques feux d'Allumettes." 3.45:—Dance Music from the Loarn Dance Salon. 4.0:—An Instrumental and Orchestral Concert. The Station Orchestra. Kenneth Anderson (Violin). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Edinburgh. 6.15:—London. 7.45:—Airways. An Aerial Programme. 9.0:—London. 9.35:—Scottish News Bulletin. 9.40-12.0:—London.

2BD ABERDEEN. 311.2 M. 964 KC.

- 11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.45:—Studio Concert. The Station Octet. George Duncan (Baritone). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.45:—Glasgow. 9.0:—London. 9.35:—Glasgow. 9.40-12.0:—London.

2BE 302.7 M. 991 KC.

BELFAST.

- 2.30:—London Programme relayed from Daventry. 4.30:—Light and Bright, Orchestra. 5.15:—The Children's Hour. 6.0:—Mr. William Moore: 'The Bells of Nendrum.' 6.15:—S.B. from London. 7.45:—A Programme of Folk Music. The Orchestra. Geoffrey Garrod (Tenor). Ernest A. A. Stoneley (Violin). 9.0:—S.B. from London. 9.40:—Chamber Music. 10.30-12.0:—London.



BRISTOL EISTEDDFOD WINNERS

of 1929 who are broadcasting from Cardiff tonight. They are (reading from left to right): Herbert Ware, Roma Johnson, Maud Baker, and Robert Cole.

*Both Sides of the Bristol Channel.***A WAR-TIME REMINISCENCE.**

First-Night Performance which coincided with an Air-Raid—The Fight against Tuberculosis—Another 'Q' Boat Talk—The Oldest Nonconformist Church in Cardiff—Plants as Civil Engineers.

'In the Dark.'

A PLAY in one act entitled *In the Dark*, written and also prepared for broadcasting by Mr. Gilbert Heron from Ernest Bramah's story, 'The Game Played in the Dark,' will be included in the programme on Tuesday evening, June 11, at 7.45 p.m. Here is Mr. Heron's story of the play: 'I first read Ernest Bramah's book, "Max Carrados," in 1914, just before the War, and it struck me that here was a unique character for the stage in the person of this accidentally blinded man who, having been asked to solve a problem connected with forged coin, did so with ease and conceived the idea of taking up criminal investigation professionally. There had been all sorts of detectives in fact and fiction, but never a *blind* one, who, moreover, succeeds because of and not in spite of, his affliction. Incidentally, all his exploits are possible, I had almost said commonplace, and one can quote many examples of far more wonderful feats performed more or less as a matter of routine by blind men.'

The First Stage Performance.

LATER on, when the late Sir Arthur Pearson inaugurated his wonderful institution for war-blinded heroes, I thought it an auspicious time to dramatize the story called "The Game in the Dark," and we produced it in London in 1917. The first performance—at the Metropolitan Music Hall, Edgware Road, W., was nearly ruined by an air-raid, which started a few moments before the curtain rang up. Consequently when, in accordance with the progress of the action of the play, Carrados fuses the lights on the stage and complete darkness ensues, for it was essential that the entire theatre, auditorium as well as stage, should be "blacked-out"—the audience took it for granted that it was done because the air-raid demanded "darkness and composure," and it was some minutes before the dialogue began to make it clear that this was "stage-business" and not a war-time exigency.

The Right Atmosphere.

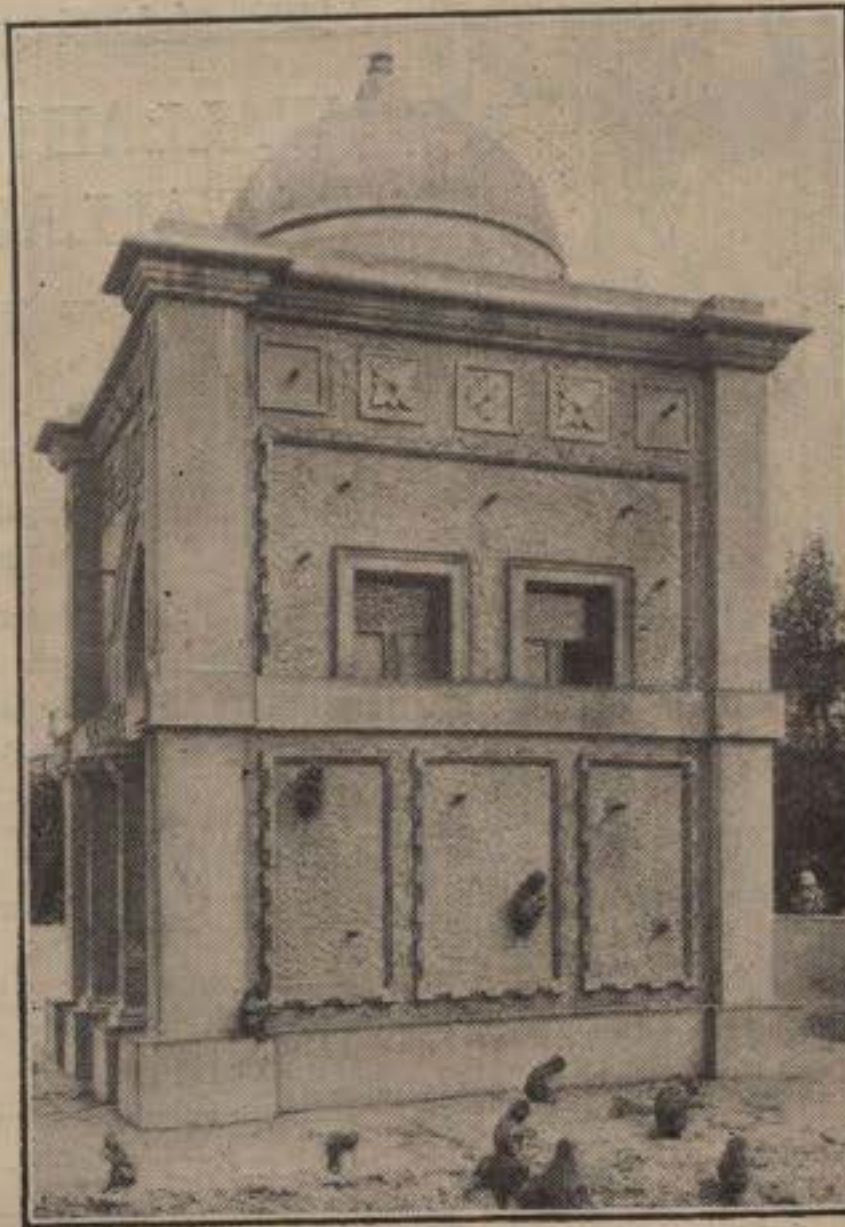
BUT the realization by the audience that it was all part of the play may have accounted for the very excellent reception the little drama received when the curtain fell. It may interest you to know, too, that I must have played the part realistically, for the booking manager of one of the most prominent vaudeville circuits refused to book me in the play—he was an old friend of mine—on the ground that if I played the part often it would result in my losing my own eyesight! I played the part with my eyes open and fixed, as Carrados is described in the book, and in order to get the atmosphere, usually walked from my dressing-room on to the stage in the same slow manner, with a hand now and then extended in front of me, as I did on the stage, with the result that many other artists commiserated with my wife on my blindness, and sometimes offered to guide me to my correct entrance in the wings.'

Masques and Pageants.

MISS CONSUELO DE REYES takes 'Lighting' as the subject of the last talk in her series, 'Masques and Pageants,' from Cardiff on Tuesday, June 11, at 5.9 p.m. Miss de Reyes will tell how motor-lamps and flares can be used for out-of-door lighting.

Letters From the Bristol Zoo.

THERE is a custom in Welsh villages of describing people by their occupations. Thus we find 'David the Bread,' 'John the Shop,' and 'Evan the Milk.' I was reminded of this custom when I saw some of the letters sent to the Children's Hour from the Bristol Zoo, for the names include Judy the Elephant, Richard the Lion, Koko the Chimpanzee, and Chatterbox the Cockatoo. There is also Peter the Monkey, perhaps one of the most important, because he lives in the Monkey Temple. Children who reply to the letters broadcast receive a free ticket to the Zoo. A letter is broadcast every Saturday.



BRISTOL'S MONKEY TEMPLE.

This imposing residence, to which the monkeys in the Bristol Zoo have recently been transferred, suits them far better than the open pits in which they used to live. It is the abode, of course, of Peter the Monkey, well known in the Cardiff Children's Hour.

Appeal by Mr. David Davies, M.P.

AN appeal by Mr. David Davies, M.P., on behalf of the King Edward VII Welsh National Memorial Association for prevention, treatment, and abolition of tuberculosis, will be broadcast on Sunday, June 9, at 8.45 p.m. This Association was constituted as a result of a National Conference held at Shrewsbury on September 30, 1910, under the presidency and inspiration of Mr. David Davies, Llandinam, for the purpose of inaugurating a National campaign for the eradication of tuberculosis. The people of Wales contributed over £300,000. The Association is unique in that it combines the advantages natural to a voluntary organization with those inseparable from a State- and rate-aided service.

When the 'Pargust' Became the 'Pangloss.'

CAPTAIN C. E. HARRIS is to give his third talk on 'Q' Boats on Saturday, June 15, at 7.0 p.m. He will tell how the *Pargust*, to which he was appointed first lieutenant, sailed from Devonport one evening and the next morning an old tramp named the *Pangloss* was anchored inside the Plymouth breakwater. The *Pargust* had officially ceased to exist and its loss was duly announced. Captain Harris will also relate a marvellous story of a fight put up by Commander Auten against an unsuspecting U boat; and another concerning a quartermaster who had his cap blown off his head and who, deciding to stand upside down, had the soles of his shoes blown off the next minute.

Religious Service.

A RELIGIOUS service will be relayed from the New Trinity Congregational Church, Cowbridge Road, Cardiff, on Sunday, June 9, at 6.30 p.m. This Church is in the direct line of descent from the oldest Nonconformist church in Cardiff, represented by a building erected in 1696, in a narrow lane, Womanby Street, between Castle Street and Quay Street. The Minister of the New Trinity Church is the Rev. Griffith J. Evans, who will preach the sermon on June 9.

Swimming and Water Polo.

ATALK by Mr. C. H. Carpenter on South Wales Swimming and Water Polo Topics, will be broadcast (S.B. from Swansea) at 7.15 p.m. on Saturday, June 15. Mr. Carpenter is a member of the Welsh Selection Committee (Water Polo) and is prominently identified with all Swimming and Water Polo activities in South Wales and the Bristol Channel.

Experiment in the Theatre.

FOR his talk on Thursday, June 13, Mr. Ian Kyrle Fletcher takes 'Experiment in England and Wales' as the fifth in his series on 'Experiment in the Theatre.' Mr. Fletcher admits that England does not respond to every new impulse as do some of the Continental countries. Its insularity protects it against the more ephemeral ideas, with the result that little theatrical experiment along the lines of the German and Russian theatres is to be found.

Plants of the Salty Marshes.

PLANTS as Civil Engineers' is the attractive title of Mr. H. A. Hyde's broadcast to schools on Monday June 10, at 2.30 p.m. Wherever tidal mud accumulates, as in the estuaries of our rivers, there occur flowering-plants which have the special faculty of being able to withstand a daily, or at least frequent, bath in salt water. These plants cause the silt to accumulate, if the currents allow, and in time the level may be raised sufficiently for a close sward of herbage to be formed. Finally, the human engineer is able to enclose the saltings and so to reclaim valuable land from the sea. Mr. Hyde will tell of the salt marshes which occur on the northern coast of the Gower Peninsula in Carmarthenshire and in the Dovey Estuary near Aberystwyth.

'STEEP HOLM.'



2.45
LISTEN TO
THE
DERBY

WEDNESDAY, JUNE 5

2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)

2.45
BROADCAST
FROM
EPSOM



10.15 a.m. **The Daily Service**

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'

11.0 (Daventry only) Gramophone Records
Violin Concerto Brahms

12.0 A BALLAD CONCERT
RAYMONDE AMY (Soprano)
HUBERT CAMERON (Baritone)

12.30 A Recital of Gramophone Records

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAËCK
From the Restaurant Frascati

2.45 **The Derby**
A Running Commentary relayed from the Course, Epsom. Commentator: Mr. B. C. LYLE
(See plan on page 471)

3.15 A PIANOFORTE RECITAL
3.30 Professor F. T. G. HORDAY, C.M.G., F.R.C.V.S., F.R.S.E., 'Talks about Animals—VI, The Veterinary Profession and Canine Nursing as Careers for Women'

3.45 A Light Classical Concert
NORAH SCOTT TURNER (Mezzo-Soprano)
THE STANLEY CHAPPLE TRIO
Trio in C Minor .. Mendelssohn
1st, 3rd, and 4th Movements
NORAH SCOTT TURNER
An die Musik (To Music) Schubert

Im Wunderschönen Monat Mai (In the wondrous lovely month of May).... Schumann
Aus meinen Thränen sprissen (From out my tears are springing).....

Zueignung (Dedication) .. Strauss
Trio
Trio in B, Op. 8 Brahms
NORAH SCOTT TURNER
Litanei (Litany)..... Schubert
Du bist wie eine Blume } Schumann
(Thou art like a flower) }
Ständchen (Serenade) .. Schubert
Trio
Theme and Variations (from Trio, Op. 64)..... Brahms

5.15 **THE CHILDREN'S HOUR:**
The Story of 'The White Ship' (Stephen Southwold)
'The Man who found Mushrooms' (Eleanor Farjeon)
Songs by FRANKLYN KELSEY

6.0 Musical Interlude
6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 The Week's Work in the Garden, by the Royal Horticultural Society

6.40 Musical Interlude
6.45 **THE FOUNDATIONS OF MUSIC**
SCRIABIN PIANOFORTE MUSIC
Played by IRENE MARIK

7.0 Ministry of Health Talk

7.15 Musical Interlude
7.25 Sir JOHN RUSSELL, D.Sc., F.R.S., 'The History of the English Countryside—VI, Rural England and Wales: The Hills of the West'
OF the six talks comprising this series, four (the present talk being the last), have been given by Sir John Russell, their intention being to show the development of the countryside and the condition of rural England today. Today's talk covers the sheep and cattle-rearing hills of the West. Something will be said of the numbers and varieties of the animals bred and of their possible value. Of particular interest to many country listeners will be Sir John's

BAND
Old Dutch Dances, Op. 46
Röntgen, arr. Gerrard Williams
Saltarelle; Branle de Bourgogne; Ronde; Galliarde le Brune; Bergerette—Les grands douleurs (The great griefs); Pavane—LesquerCADE

NORTHERN SINGERS
Lullaby
Willie Winkie
Valentine
Hunting the Snail
T'other Little Tune
Thomas and Annie
If all the Seas The White Paternoster } Walford Davies

BAND
Tableau Musical, 'Sadko' Rimsky-Korsakov
Cortege; Menuet; Ballet ('Petite (Little) Suite') Debussy
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.15 Topical Talk
9.30 Local Announcements (Daventry only); Shipping Forecast and Fat Stock Prices
9.35 Musical Interlude

9.45 **'Tosca'**
Act II
Relayed from the Royal Opera House, Covent Garden

PUCCINI'S Opera is founded on the drama by Sardou, and is one of the most grimly tragic stories in the whole realm of Opera, a tale of love and jealousy and black-hearted treachery. Tosca is a famous singer in the story, and she and the painter, Cavaradossi, love one another. But Scarpia, Chief of Police, also loves the singer and it is he who brings about the final tragedy by getting the painter into his power. The painter had befriended Angelotti, who was escaping from prison, and that is made the excuse for Scarpia first to subject him to torture and finally to have him shot. Tosca stabs her unwelcome suitor, and after her lover's execution, throws herself from the battlements of the castle, so that the tragedy is as complete and sombre as could well be devised.

When the second Act begins, Cavaradossi is in prison, and Scarpia has summoned Tosca to tell her so. When she comes, he opens a door through which she can hear the agonized screams of her lover under torture. If Tosca will reveal the secret of Angelotti's hiding place, so he tells her, the torture shall cease. Tosca tells him and then Scarpia, having learned what he wished to know, announces that Cavaradossi will be shot. Only if Tosca will yield herself to him, can her lover's life be saved, and the execution turned into a mock one with blank cartridges instead of ball. She demands a passport for herself and Cavaradossi to leave in safety, and when Scarpia has written it, he steps forward to take her in his arms. She stabs him, and, setting a crucifix beside his body, hastens to set her lover free.

10.25 **'Wallah!'** **'Wallah!'**
(See centre of page)
11.5-12.0 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel



Tonight at 10.25

'WALLAH!'

'WALLAH!'

SOMETHING OBVIOUSLY
ORIENTAL
Arranged by
GORDON MCCONNELL

'When assailed by doubt—sing loudly' (North-Eastern Proverb)

'Let not the sledgehammer of ratiocination fall upon the addled egg-shell of mirth' (Sayings of Gormak the Scribe)

'Lo! the bul-bul bellows!
Unlatch the Musicians'
(Nanah Stihwun)

Cast:
NORMAN GRIFFIN
OLIVE GROVES
MICHAEL SHAW
THE REVUE CHORUS
THE GERSHOM PARKINGTON
QUINTET

'When assailed by doubt—sing loudly!'

Comments in conclusion on the growing difficulties of the English Farmer's position.

7.45 **A MILITARY BAND CONCERT**
THE NORTHERN SINGERS
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

BAND
Overture, 'Les Francs Juges' (The Judges of the Secret Courts) Berlioz
NORTHERN SINGERS
He Zigeuner (Hey, gipsy!)....
Wisst ihr (Do ye know)
Lieber Gott (Dear God)
Brauner Bursche (Brown Fellow)
Kommt dir manchman (Many a one comes to thee)
Mond verhüllt (The Moon veiled)
Rother Abend (Red evening).....

(Zigeunerlieder—Gipsy Songs) Brahms

WEDNESDAY, JUNE 5

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30
'Love in a Village'

2.45 **The Derby**
A Running Commentary relayed from Epsom
(See London)

3.15 **A Ballad Concert**
(From Birmingham)
CONSTANCE HOPE (Violin)
HAROLD PARKES (Boy Soprano)

3.30 **KNELLER HALL BAND**
Conducted by Lieutenant H. E. ADKINS, Mus. Bac.
(By kind permission of Colonel L. M. GREGSON, O.B.E.)

Relayed from Kneller Hall, Twickenham
March, 'Spirit of Pageantry' Fletcher
Overture, 'The Flying Dutchman' Wagner
Xylophone Duet, 'Les Picadores' Barsotti
Excerpts from 'Samson and Delilah' Saint-Saëns
Male Voice Choir: 'The Viking Song'
Coleridge-Taylor
Suite of Three Bavarian Dances Elgar
Prelude, Chorale, and Fugue in G Minor .. Bach
Airs from 'Trial by Jury' Sullivan
Minuetto and Carillon from Suite 'L'Arlesienne'
(The Maid of Arles) No. 1 Bizet
Tone Poem, 'Finlandia' Sibelius
Rule, Britannia

GOD SAVE THE KING

5.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 **The Children's Hour:**
(From Birmingham)
'Knotty Tails,' by Mary Richards
Songs by MARJORIE PALMER (Soprano)
JACKO will Entertain
'Hard Work as Pleasure'—some remarks on
Rowing by TEDDY BRETT

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 **Light Music**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Three Light Sketches—The 'Jevington' Suite
Loughborough
HERBERT THORPE (Tenor)
Rose Marie Molloy
She is far from the Land Lambert
La Paloma Yradier
La Partida Alcares

6.50 ORCHESTRA
Selection, 'The Beggar's Opera' Austin
Liebestraum (Love's Dream) Von Blon
Intermezzo, 'On the Bosphorus' Lincke
HERBERT THORPE
Phyllida Howard Fisher
La Danza (The Dance) Rossini
Passing By E. C. Purcell
Lolita Buzzi-Peccia

7.22 ORCHESTRA
Selection, 'The Dancing Mistress' .. Monckton

7.40 **'A Taste of Life'**
A Comedy by NORMAN VENNER
The action takes place in London today, and moves from Lord Twyford's suite at the Claritz to the river near Kew, to Miss Winneford's house, and to Barney's flat.

Characters:

Barney Dodd (a young optimist)
Jumbo, Lord Twyford (an ornament)
Stella Winneford (sweet and twenty)
Jim Shaw (a derelict)
Lily (another derelict)
Mrs. Diana Tasker (Barney's aunt)
Mrs. Sarah Whistle (Barney's housekeeper)
Circus (a stray dog)
A Watchman. A Mother. A Waiter.
A Maid

8.30 **'Love in a Village'**
An Eighteenth-century Comic Opera in
Three Acts
The Words by BICKERSTAFF
The Music by Arne, Handel, Geminiani, Carey,
Abel, etc.
The whole adapted and arranged for broadcasting
by JULIAN HERBAGE
(For full Cast see page 478)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: TEDDY BROWN and his BAND from Ciro's Club

11.0-11.15 JAY WHIDDEN and his BAND from the Carlton Hotel

11.15-11.45

Experimental Transmission of Still Pictures
by the Fultograph Process

(Wednesday's Programmes continued on page 472.)



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**its natural
loveliness—**
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The Derby Broadcast Today



Here is a plan of the famous course at Epsom, where the big race will be run this afternoon. The broadcast begins at 2.45.

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Wednesday's Programmes continued (June 5)

SWA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 A Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Overture, 'Iphigenia' *Gluck*
Concerto Grosso No. 7 for Two Violins, Violon-
cello, Two Oboes, Bassoon, Strings, and
Pianoforte *Handel*
Symphony No. 1 in C *Beethoven*

IN these Concerti Grossi of Handel's, as listeners know well by this time, the effect depends largely on the contrasts between a little team of solo instruments and the main body of the orchestra. Now the solo voices play alone, now there are passages for the orchestra without them; sometimes the soloists are accompanied by the whole orchestra, and sometimes the two sets of players engage in an animated conversation.

2.45 THE DERBY
A Running Commentary relayed from Epsom
S.B. from London

3.15 London Programme relayed from Daventry

3.45 An Orchestral Concert
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Overture, 'Carnival' *Dvorak*
EVELYN URCH (Mezzo-Soprano) and Orchestra
With a swanlike beauty *Mozart*
ORCHESTRA

Suite, 'Children's Corner' *Debussy*
THIS light-hearted music of Debussy's needs no more explanation than the words in which it is dedicated, 'To my dear little Chou-Chou, with her father's tender excuses for what follows.' There are six movements; 1. Dr. Gradus and Parnassum, no doubt a playful allusion to the famous pianoforte studies of that name, with which so many young people have struggled; 2. Jimbo's Lullaby; 3. Serenade for the Doll; 4. The Snow is Dancing; 5. The Little Shepherd; 6. The Golliwog's Cake Walk

EVELYN URCH
Elégie *Massenet*
Since first I saw your face *Edward Purcell*
A Slumber Song of the Madonna *Michael Head*

ORCHESTRA
Symphony No. 4 in C ('Jupiter') *Mozart*
EVELYN URCH and Orchestra
Fair Spring is Returning ('Samson and Delilah')
Saint-Saëns

ORCHESTRA
Symphonic Poem, 'Stenka Rasino' *Glazounov*

THE hero of this Symphonic Poem by Glazounov, who gives the piece its name, was a fierce marauder. He was a terror, with his fierce horde, over a wide area of the Volga, where his own ships sailed in more than regal splendour. The sails were silk, the oars of gold, and in the middle of a pavilion there rested, surrounded by every mark of opulence, the Princess Persane, Stenka's captive and mistress. One day she told his comrades of a dream, in which Stenka had been shot and all his band put to death, while she herself perished in the waves of the Volga.

Her dream came true. Stenka was surrounded by the soldiers of the Czar and, foreseeing his doom, he said: 'Never, through all the thirty years of my career, have I offered a gift to the Volga. Today I give it what is for me the most precious of all the treasures of the earth'; and with these words he hurled the princess into the stream. His warriors raised a song in his glory and then all flung themselves upon the soldiers of the Czar.

With that description in mind, the music unfolds with vivid picturesqueness. It is a subject such as Glazounov can illustrate admirably, with his command of picturesque orchestral colouring.

5.15 S.B. from Swansea
5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Overture, 'Cockaigne' *Elgar*
Pas des Escharpes (Scarf Dance).... *Chaminade*

'Episode'
A Play in One Act by HERMON OULD
Characters:
Cynthia
Rolf

Rolf, in his service flat, is reading comfortably beside a fire on a chilly night. He has a tray with coffee and cream beside his chair.



GLADDY SEWELL,
who is known as the 'Comedy Girl with the Top Notes,' is broadcasting from Cardiff on Saturday night. London and Daventry listeners heard her on Monday.

ORCHESTRA
Suite, 'In Fairyland' *Cowen*
9.0 S.B. from London
9.30 West Regional News
9.35-11.5 S.B. from London

5SX SWANSEA. 288.5 M. 1,040 KC.

1.15-2.0 S.B. from Cardiff
2.45 THE DERBY
S.B. from London

3.15 London Programme relayed from Daventry

3.45 S.B. from Cardiff

5.15 The Children's Hour

5.30 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-11.5 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.45 THE DERBY
A Running Commentary relayed from Epsom
S.B. from London

3.15 London Programme relayed from Daventry

6.15-11.5 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1040 KC.

2.45 THE DERBY
A Running Commentary relayed from Epsom
S.B. from London

3.15 London Programme relayed from Daventry

5.15 The Children's Hour:
For your information we explain the origin of 'The Nine Pins' (*Cathryn Young*), and give you valuable 'Hints on Wicket Keeping' (*F. W. Gilligan*)

6.0 London Programme relayed from Daventry

6.15-11.5 S.B. from London (9.30 Mid-week Sports Bulletin, Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

2.45 THE DERBY
A Running Commentary relayed from Epsom
S.B. from London

3.15 London Programme relayed from Daventry

3.45 PHYLLIS KEBBLE (Soprano)
Morning *Oley Speaks*
Zal, Zal *Bantock*
Spiagge Amate (In Italian) *Gluck*
The Moorish Maid *Parker*
Love and Music *Puccini*

4.0 Famous Northern Resorts
Southport
A Municipal Band Concert
Relayed from the Bandstand
THE BESSES O' TH' BARN BAND
Musical Director, FRED ROYLE

Overture, 'The Bohemian Girl' *Balfe*
Euphonium Solo, 'Jenny Jones' *Rimmer*
(Soloist, FRANK WEBB)
Selection, 'Faust' *Gounod*
Waltz, 'Senta' *Raymond*
Tone Poem, 'Finlandia' *Sibelius*
Suite, 'A Coon's Day Out' *Baynes*

5.0 J. WOOD (Auto Harp)
Bonnie Banks of Loch Lomond .. }
The Old Rustic Bridge } *Traditional*
Drink to me only }
Banks of Allan Water }

5.15 The Children's Hour:
HAPPINESS
DORIS GAMBELL and HARRY HOPEWELL show in song where to find it

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin for North of England Listeners

6.40 S.B. from London

7.45 Light Orchestral Music and a Farce

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Mistress' *Suppé*
Selection, 'The Happy Day' *Jones and Rubens*

Wednesday's Programmes continued (June 5)

'The Marriage Will Not Take Place'

By ALFRED SUTRO
Sir Henry Parker, Bart.
Simon Free, K.C., M.P.
Charlotte Bell (Charlie)
Parlour Maid

The scene is the study of Sir Henry Parker's house. Sir Henry is nervously pacing the room, when the parlour-maid ushers in Mr. Free.

ORCHESTRA
Petite Suite de Concert (Little Concert Suite)
Coleridge-Taylor
Dance of the Hours Ponchielli
Two Hungarian Dances Brahms

9.0 S.B. from London (9.30 Local Announcements)

10.25-11.5 A Review of Revues

Popular Numbers from the Manchester Station's Revue Productions
'Revisical Moments of 1927'

MARJORIE FARNHAM and CHORUS
Dance Your Shoes Away Erwin
'The 7.30 Revue'—1927

MARJORIE FARNHAM
A Night of Love Larry Spier
'Shake the Bottle'—1928

NORRIS PARKER and CHORUS
In a Street of Chinese Lanterns Melcliff
'The 7.30 Revue'—1926

MARJORIE FARNHAM and NORRIS PARKER
Kiss Me Goodnight Stevens, Gillette and Olsen
'The 7.30 Revue'—1926

MARJORIE FARNHAM and CHORUS
Ragging the Westminster Chimes Chappelle
'Hello! Seaside!'—1929

NORRIS PARKER and CHORUS
Once in a Blue Moon Lang
'The 7.30 Revue'—1926

MARJORIE FARNHAM and CHORUS
Bed-time Broones
Supported by THE NORTHERN WIRELESS ORCHESTRA

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,230 KC.

2.45:—S.B. from London. 3.15:—London Programme relayed from Daventry. 3.45:—James Griffiths (Violoncello): Canzone (Max Bruch). 3.52:—Francis Bressy (Tenor): Come Again (Dowland—1597, arr. Keel); Then hang me, Ladies, at your door (Lawes—1652, arr. Dolmetsch); On the Brow of Richmond Hill (Purcell, arr. Cummins); The Song of Moses to Mars (Boycé—1750, arr. Arkwright). 4.0:—James Griffiths: Polonaise de Concert (Dopper). 4.8:—Francis Bressy: I have twelve oxen (John Ireland); To Daisies (Roger Quilter); D'un vanneur de blé aux vents (Lennox Berkeley); As ever I saw (Peter Warlock). 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Dr. Harold Kerr, O.B.E.: Medical Officer of Health for Newcastle-on-Tyne: 'Newcastle Health Week.' 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 7.45:—Concert relayed from the Festival Hall, North-East Coast Exhibition. The Eastbourne Municipal Orchestra. Conducted by Capt. H. G. Amers. 9.0-11.5:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

2.45:—S.B. from London. 3.15:—London Programme relayed from Daventry. 3.45:—A Scottish Concert. The Station Orchestra: Suite, 'Gaelic Melodies' (Foulds). J. A. Robertson (Beciter): Ex-Sergeant McTavish, and A Highland Soiree (J. A. Robertson). Orchestra: Selection, 'Caledonia' (Stephen). J. A. Robertson: Mrs. Brown's Party, and A Caud in the Heil (J. A. Robertson). Orchestra: Suite, 'Perthshire Echoes' (Moonie). 4.45:—An Organ Recital by S. W. Leitch from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Manures for Top-Dressing,' and Topical Gardening Notes. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Scottish Topical Talk. 7.45:—A Light Concert. The Station Orchestra: Overture, 'Vanity Fair' (Fletcher). George Cunningham (Baritone): Hinton, Dinton and Mere (Holiday); The Curtain Falls (D'Hardelot); The Bachelors of Devon (Maude Craske Day); Gifts (Thomas Dunhill). Jean Gibson (Soprano): Because (Cowan); Vainka's Song (Russian Melody, arr. Wishaw); Love's Echo (Ernest Newton). Orchestra: Suite, 'From the Samoan Isles' (Gechl). George Cunningham: The Old Road (John Scott); Because I were shy (Lyle Johnston); Caroli (Freire); Beware of the Maidens (Maude Craske Day). Jean Gibson: The Lark now leaves his wat'ry nest (H. W. Parker); Coolan Dhu (Leon); It was a Lover and his Lass (German). Orchestra: Selection, 'Mr. Cinders' (Ellis and Myers). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.5:—S.B. from London.

2BD ABERDEEN. 311.2 M. 954 KC.

2.45:—S.B. from London. 3.15:—London Programme relayed from Daventry. 3.45:—George Steadman's Orchestra, from the Electric Theatre. 5.0:—A Short Song Recital by Lena Dunn (Contralto). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—Gladly Sewell (The Comedy Girl with the Top Notes). 8.0:—Scottish Programme. The Station Oretet, Minnie Merans (Contralto). 9.0:—S.B. from London. 9.30:—Glasgow. 9.35-11.5:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

12.0-1.0:—Gramophone Records. 2.45-3.15:—S.B. from London. 3.30:—Music for Stageband. Orchestra. 4.0:—A Vocal Interlude by May Latimer (Mezzo-Soprano). 4.12:—A Reading from 'King Henry the Fifth' (Shakespeare) by Ann Merlyn and J. Salters Moore. 4.24:—Orchestra. 5.0:—Miss Eileen Phillips: 'Some Capitals—British and Foreign.' 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 7.45:—A Ballad Concert. Linda Seymour (Contralto). 7.57:—Edith Penville (Flute). 8.10:—Keith Faulkner (Bass). 9.0-11.0:—S.B. from London.

SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN,
Part-author of 'The New Pepys' Diary of the Great Warr, etc.

May 10.—Bussing it this day from Trafalgar Square to Goodge St, the going in Charing Cross Rd was crawler than ever; whereby, timing it on my watch, was 15½ min. from the Alhambra to Oxford Circus, which, even for this snayls' Derby, is, God knows, pretty naughty going. Sitting behind me on bus-top 2 young misses in school-hatts and gym clothes, the one bobbed, the other pig-tayled; and presently little Miss Bob, 'Oh! damn the bus!' says she; whereto little Miss Pig-tayls, 'Simply hellish!' says she. Very shocking it is and in a manner sad, the habit our modern young misses have of popping-out prophane swears, and this with the calmest impudence imaginable; so as I was at first minded to check these 2 little minxes shrewdly, but did in the end refrain, upon a consideration that any swears may be forgiven anybody, even the veriest chit of a she-child, that busses it nowadays from the Alhambra to Oxford Circus.

Listening-in Circle this night was at Jimble's, whose potato-nosed lady powders it mighty thick, but nothing short of a new nose should ever help her. Begins at 7.30 with *Lohengrin* (Act I): a most wicked hour for beginning as ever I knew, whereby must needs bolt a flurried high-tee at 6.30, and brings me on a most devilish onset of the hick-ups, with great trouble in trying to smother the damned hick-ups with my handkerchief all through *Lohengrin*. Snigsby absent, there was noe expounding, but is (prays God) brought to bed of the sciaticque and they have, it seems, to squirt morphia into him.

May 11.—My wife gone to church to do the altar flowers, she brings back word of having caught M' Blick with the Fripp woman in the quire-vestry at what did purport to be an inspection of cassox; but were, says my wife, standing kissing-near to each other, theyr faces almost touching, and the Fripp creature do make the showiest possible business (for my wife's benefit) of being sett to take a midge out of Blick's eye.

May 12.—Kept within doors of a rheumy bile; whereof my wife telling Admⁿ Norker at Church, he did come this afternoon to sit with me and, as he says, to cheer me. But Lord! To think of stuffy old Norker's cheering any man, least of all one that is soured of life by a rheumy bile, and was all I could do not to bite him. The one thing I liked all this day was Mendelssohn's *How lovely are the messengers*, from the Parish Church of Birmingham, mighty well sung and the boys' voices sweetly tuneable beyond everything, but my wife calls the musique siropy. Yet only disables it, I believe, because I praise it, being the way of wives. A blue pill (2 grs, with henbane in it for countering grypes), and so to bed, with a black draft on the pedestal at my bedside against morning.

ACHIEVED AT LAST THE WATCH THAT WINDS ITSELF

NEW as the hour and sound as Big Ben. The very latest in watches—the Harwood. Wearing winds it. Dust and damp cannot enter. The movement is of the best. Ask to see it at any high-class Jeweller's.

Ladies and Gents Wristlets in set. Gold for 8 Guineas.

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26ft., 34ft., & 42ft., SUPER STEEL

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26 ft. Mast: 2/- with order, 2/- on receipt of mast and balance payable 2/- a week until 16/6 only has been paid. (Cash price 15/- only.) The 26 footer is made in 3 sections of 1½ in. tubing, tapering to lin. at the mast head.
34 ft. Mast: 2/- with order, 2/- on receipt of mast and balance payable 2/- a week until 23/6 only has been paid. (Cash price 21/6 only.) The 34 footer is made in 4 sections of 1½ in. steel tubing, tapering to lin. at mast head.
42 ft. Mast: 2/- with order, 2/- on receipt of mast and balance payable 2/- a week until 32/6 only has been paid. (Cash price 29/6 only.) The 42 footer is made in 5 sections of 1½ in. steel tubing, tapering to lin. at mast head.
A High Mast makes a 2-valve set like a 4-valve set. Wonderful results.

Send your order TO-DAY, stating mast required. Deposit refunded in full if goods are not to your entire satisfaction.

JAMES MARTIN & SONS (Dept. 904), 82, ST. THOMAS'S STREET, LONDON, S.E.1.

7.45
**The National
Orchestra
of Wales**

10.15 a.m. The Daily Service

10.30 (*Daventry only*) TIME SIGNAL,
GREENWICH; WEATHER FORECAST

10.45 'The Growth of the Child'—
VI. Miss MACLEOD, 'The Stam-
mering Child'

MISS MACLEOD is the Officer in Charge of the Orthophonic Department at King's College Hospital. She also lectures on Speech Training for the Central Association of Mental Welfare and for the Board of Education. Her work is to find out the nature of all kinds of defective speech, from the simplest lisp to unintelligible speech and the worst stammer, and to try to cure them. She has had notable success in cases of aphonia (complete loss of voice), re-education of speech after cleft palate operations, major and minor lisping and lalling, and with stammerers. It is in order to help mothers to prevent their children from becoming permanent stammerers that this talk has been arranged; and although, of course, stammerers cannot expect to be cured by listening to one talk, they will look with eagerness for some hints and for hope of a cure.

11.0 (*Daventry only*) Gramophone
Records

Quartet in B FlatSchubert

12.0 A CONCERT
JOAN VINCENT (Soprano)
VIVIEN HUGHES (Violin)
IDA BELLERBY (Pianoforte)

1.0 A Recital of Gramophone
Records
By CHRISTOPHER STONE

2.0-2.25 (*Daventry only*)
Experimental Transmission of
Still Pictures by the Fultograph
Process

2.30 Broadcast to Schools:
Mr. A. LLOYD JAMES: 'Speech and
Language'

2.50 Interlude

3.0 Evensong
From Westminster Abbey

3.45 Miss BERY-DRILLIEN: 'Book-
binding for the Amateur,' I

BOOK-BINDING is a fashion that has suffered many vicissitudes. In the eighteenth century no really elegant gentleman would consider his library presentable unless all the volumes were uniformly bound in calf and stamped with his bookplate in gold on the outside. Nowadays, to dress books in uniform like soldiers would be considered vandalism (though no less an authority than Mr. Gordon Craig has advocated the bookplate on the outside boards), and the uniform binding has become the badge of the public lending library—and of its most thumbed sections at that. But there are many sorts of books for which one may legitimately desire a binding more durable and more distinctive than issues from the ordinary publishing house, and book-binding is not merely an innocent, but a very amusing and absorbing pursuit.

4.0 A Concert
J. CHALLONER HEATON (Baritone)
THE ZIGENER ENSEMBLE
directed by ALFRED BENDT

THURSDAY, JUNE 6
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)



**7.45 A CONCERT BY THE
NATIONAL ORCHESTRA OF WALES.**

JUST over a year ago the National Orchestra of Wales was founded in Cardiff. For centuries Wales had been the land of song, but the musical gifts of the nation were stifled in the direction of orchestral music simply through lack of opportunity of hearing and studying the art. Musicians in Wales had long dreamed of a National Orchestra, but the difficulties were immense. A first-class orchestra cannot be produced by waving a wand—it is the most costly as well as the most magnificent of musical instruments, and the cost has to be borne all the time. Something akin to the waving of a wand seemed to happen, however, when the B.B.C. offered to found a National Orchestra for Wales and to pay for the first year of its existence. The scheme was supported by the civic authorities of Cardiff, by the National Council of Music, and by the National Museum of Wales. The City Hall in Cardiff was placed at the disposal of the orchestra for two evening concerts each week for thirty weeks in the year, and arrangements were also made for the Orchestra to give free concerts in the National Museum of Wales. Thirty of the best performers available were brought together to form the National Orchestra, and the members have been rehearsing or performing in public practically every day for a year.

Wales has secured its National Orchestra and Wales is proud of it. But bringing the orchestra into existence is not the end of the story—the cost is one which recurs year after year. Unfortunately, Wales has been unable to give anything like adequate financial support to the orchestra during the first twelve months, as the period has been one of severe unemployment and distress. Recognizing these difficulties, the B.B.C. has undertaken to bear the whole cost of the orchestra for another year, ending in March, 1930. After this, the B.B.C. is still willing to bear the greater part of the cost if the residue, amounting to £2,000, can be provided by Wales itself.

Tonight a special concert by the National Orchestra of Wales is being broadcast from the City Hall at Cardiff, so that Welshmen all over Great Britain will have an opportunity of appraising their new national possession. Mr. Ben Davies, the veteran Welsh tenor, will be the singer, and he will also make a broadcast appeal for the sum of £2,000 required to ensure the continuance of the orchestra next year. The band of enthusiasts associated with the scheme has no qualms concerning the future—Welshmen have always been justly enthusiastic over their national possessions, and the National Orchestra has the will to succeed.

9.35 'A TASTE OF LIFE'
A Comedy by NORMAN VENNER

The Action takes place in London today, and moves from Lord Twyford's suite at the Claritz, to the river near Kew, to Miss Winneford's House, and to Barney's Flat.

The Characters:

Barney Dodd, a young Optimist	Lily, another derelict
Stella Winneford, Sweet and twenty	Mrs. Diana Tasker, Barney's Aunt
Jumbo, Lord Twyford, an Ornament	Mrs. Sarah Whistle, Barney's Housekeeper
Jim Shaw, a derelict	Circus, a Stray Dog
A Watchman, A Mother, A Waiter, A Maid	

9.35
**'A Taste
of
Life'**

5.15 THE CHILDREN'S HOUR:
'The Golden Circle' (Thatcher and
Hogarth)—arranged as a Dialogue
Story, with Incidental Music by the
GERSHOM PARKINGTON QUINTET

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF
MUSIC
SCRIABIN PIANOFORTE MUSIC
Played by IRENE MARIX

7.0 Mr. FRANCIS TOYE: 'Music in
the Theatre'

7.15 Musical Interlude

7.25 Dr. LIONEL GILES: 'China—
VI. Language, Literature, and Art'

CHINESE art has for some time now been the commonest link between that country and ourselves; and recently another popular link has been forged by the increasing translations (such as those by Mr. Arthur Waley) from Chinese literature. The profundity that hides behind the simplicity of Chinese art and letters is not the least part of their appeal to us; they have the simplicity of a petal or a leaf, and the same glow of essential life is in them. Art and letters, as a revelation of the Chinese, form the mainstay of Dr. Giles's talk today—the poems and novels of dynasties long before Christ, essays, drama, painting on silk in the Han dynasty, porcelain from the T'ang to the Ming period, architecture under the rule of the Tartars, and famous Chinese bronzes.

7.45 A CONCERT

Relayed from the Assembly Room,
City Hall, Cardiff
S.B. from Cardiff

NATIONAL ORCHESTRA OF WALES
(Cerdoddfa Genedlaethol Cymru)
Conducted by WARWICK BRAITH-
WAITE

Overture, 'Oberon'Weber
Lyric Suite, Op. 54Grieg
The Shepherd Boy; Norwegian
Peasant March; Nocturne

BEN DAVIES (Tenor) and Orchestra
Flower Song ('Carmen')Bizet
ORCHESTRA

Tone Poem, 'Don Juan'Strauss
An Appeal
on behalf of

THE NATIONAL ORCHESTRA OF
WALES

ORCHESTRA
Welsh RhapsodyGerman
(For notes on the Concert see centre
of page and also page 477)

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The
Way of the World'

9.30 Local Announcements; (*Daventry
only*) Shipping Forecast

9.35 'A Taste of Life'

A Comedy
By NORMAN VENNER
(See middle column)

10.25-12.0 DANCE MUSIC: JACK
PAYNE and THE B.B.C. DANCE
ORCHESTRA

THURSDAY, JUNE 6
5GB DAVENTRY EXPERIMENTAL
 (482.3 M. 622 KC.)
 TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
A Revue
of
the Road

MAXIMUM
INSURANCE
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OUTLAY

THE Prudential Assurance Co. Ltd. will be pleased to supply particulars of a scheme whereby a man, who for the present can afford only a small outlay, may yet secure adequate cover against the risk of death, and have a valuable option for insurance at a later date.

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R.T. P.P. 183

3.0 A Light Symphony Concert

(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by JOSEPH LEWIS

Overture, 'Oberon' Weber
 MARY ABBOTT (Pianoforte) and Orchestra
 Concerto No. 2, in G Minor, Op. 22 .. Saint-Saëns
 Andante sostenuto; Allegro scherzando; Presto
 BERGITTE BLAKSTAD (Contralto) and Orchestra
 A Summer Night Goring Thomas

3.40 ORCHESTRA

Symphony No. 5, in B Flat.... Schubert
 Allegro; Andante con moto; Menuetto; Allegro vivace

4.5 BERGITTE BLAKSTAD

Lament of Isis Bantock
 Ever so far away
 Charles Braun
 Allah Chadwick

ORCHESTRA
 Ballet Suite, 'Herodias' Massenet

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

Oriental Fantasy, 'In a Chinese Temple Garden' .. Ketelbey
 Two Little Dances
 Finck
 Minuet; Gavotte

JOHN MATTHEWMAN (Bass)

Asleep in the Deep
 Petrie

The Last Watch
 Pinsuti

ORCHESTRA
 Selection, 'Chu Chin Chow' Norton

JOHN MATTHEWMAN
 Will-o'-the-Wisp Cherry
 Nirvana Adams

ORGAN
 Hymn to the Sun Rimsky-Korsakov
 March of the Giants Finck

5.30 The Children's Hour:
 (From Birmingham)

A Fairy Fragment in One Scene—'Lost—a King,'
 by Mabel France. Songs and Duets by COLLEEN CLIFFORD (Soprano) and JOHN RORKE (Baritone)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 ORGAN RECITAL
 by

G. D. CUNNINGHAM
 Relayed from Coventry Cathedral
 (From Birmingham)

Tocata in F Bach
 Prelude, Fugue, and Variations .. César Franck
 Scherzo Gigout

7.0 JACK PAYNE and THE B.B.C DANCE ORCHESTRA

TARRANT BAILEY
 (Light Ballads)

8.0 An Orchestral Concert

FLORA WOODMAN (Soprano)
 THE WIRELESS ORCHESTRA
 Conducted by JOHN ANSELL

Overture, 'Nell Gwyn' German

FLORA WOODMAN and Orchestra

Air de Zémire et Azor Grétry
 (Flute Obligato, FRANK ALMGILL)

ORCHESTRA

Suite, 'The Pied Piper' Reginald Benyon
 The Piper Motive; Toy's March; Fairy Dance;
 Pomponet; Overture

Tarantelle.. César Cui

FLORA WOODMAN

Just for Today (A Little Prayer)

Blanche Seaver

Cupid Sanderson

The Vesper Hymn

arr. Flora Woodman

ORCHESTRA

Suite, 'Highland Memories'

MacCunn

Two Bagatelles (for Strings) .. Fletcher

Trepak (Russian Dance) Rubinstein,
 arr. Schmid

9.0 'Four in Hand'

(From Birmingham)

(See centre of page)

Followed by

'Temperament'

A Radio Fiasco by W. H. ROBERTS



'FOUR IN HAND'

A Revue of the Road

By JOHN WATT and CLAUDE DE VILLE

Presented by:

JOHN RORKE

COLLEEN CLIFFORD

HAROLD CLEMENCE

HARMAN GRISEWOOD

With

JACK VENABLES and GERALD ARMES
 at the Pianos

From Birmingham tonight at 9.0

Miss GLORIA GLAMIS, the celebrated Film Star, will give a talk on 'Temperament'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 Lighter English Music

BERKELEY MASON (Pianoforte)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Overture, 'A Daughter of the Gods'

Howard Talbot

Suite, 'Joy of the Ground' Herbert Olive,

BERKELEY MASON

ORCHESTRA

Two Sketches for String Orchestra .. Adam Carso

A Northern Song; A Northern Dance

Chinoiserie Albert Volonnino

(Conducted by THE COMPOSER)

BERKELEY MASON

ORCHESTRA

Serenade Entr'acte Hayward A. Scott

Three English Dances Algernon Ashton

(Thursday's Programmes continued on page 476.)

Thursday's Programmes continued (June 6)

5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
 3.45 Mr. F. O. MILES: 'The Film and the Other Arts: A Contrast—V, Film Influence in the Visual and Plastic Arts'
 4.0 S.B. from Swansea
 4.45 BOBBY'S STRING ORCHESTRA
 From Bobby's Café, Clifton, Bristol
 5.15 The Children's Hour
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Market Prices for Farmers
 6.35 S.B. from London

7.45 A CONCERT

Relayed from the Assembly Room, City Hall

Relayed to London and Daventry (5XX)

NATIONAL ORCHESTRA OF WALES
 (Cerddoria Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE

Overture, 'Oberon' Weber
 Lyric Suite, Op. 54 Grieg
 The Shepherd Boy; Norwegian Peasant March; Nocturne

BEN DAVIES (Tenor) and Orchestra
 Flower Song ('Carmen') Bizet

ORCHESTRA
 Tone Poem, 'Don Juan' Strauss

Appeal
 On behalf of the National Orchestra of Wales

ORCHESTRA
 Welsh Rhapsody German
 (See page 477)

9.0 S.B. from London

9.30 West Regional News

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 3.45 Miss ETHEL M. HEWITT: 'Rural Industries of Wessex—III, Buttery in Dorset'
 4.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Market Prices for Southern Farmers
 6.35 S.B. from London
 7.45 S.B. from Cardiff
 9.0-12.0 S.B. from London (9.30 Local Announcements)



By courtesy of European.

A MODERN TENDENCY IN THE FILMS.

This 'still' from *The Magic Clock*, one of the most interesting of experimental films, illustrates the plastic qualities of the medium, about the possibilities of which Mr. Miles will talk from Cardiff this afternoon.

5SX SWANSEA. 288.5 M. 1,040 KC.

- 2.30 London Programme relayed from Daventry
 3.45 S.B. from Cardiff

4.0 AN ORGAN RECITAL

by
 A. CYRIL BAYNHAM

Relayed from St. Mary's Parish Church

Overture, 'St. Cecilia's Day' Handel
 Madrigal Simonetti
 Entr'acte, 'Rosamunde' Schubert
 To a Wild Rose MacDowell
 At an Old Trysting Place MacDowell
 On Wings of Song Mendelssohn
 Darkened Valley Ireland
 Serenade Rachmaninov
 Berceuse (Cradle Song) ('Jocelyn') Godard
 'Pomp and Circumstance' March (No. 4, in G) Elgar

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

5PY PLYMOUTH. 288.5 M. 1040 KC.

- 12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 Mr. ERIC J. PATTERSON (of the University College of the South-West, Exeter): 'Our Adventures in Education'

4.0 London Programme relayed from Daventry

5.15 The Children's Hour:
 '2283'

Another day at THE STUDIO EXCHANGE
 Switchboard attendants will be busily engaged in broadcast messages

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff

9.0-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 12.0-1.0 A Ballad Concert
 S.B. from Sheffield

- ANGUS JONES (Bass-Baritone)
 The Two Grenadiers Schumann
 Sea Fever Ireland
 Willie's game tae Melville Castle
Traditional, arr. Stephen and Burnett
 If ever I meet the Sergeant Bennett
 HENRY COOPER (Pianoforte)
 Ballad in A Flat, Op. 47 Chopin
 Toccata in A Paradies
 JESSIE DAWSON (Contralto)
 To the forest Tchaikovsky
 To a Nightingale Brahms
 Twilight Fancies Delius
 ANGUS JONES
 Bois Epais (Sombre Woods) Lully
 Three Salt Water Ballads Keel
 Port of Many Ships; Trade Winds; Mother Carey

HENRY COOPER
 Rigaudon in D, Op. 204, No. 3. Raff
 Barcarolle in F Minor, Op. 30, No. 1
 Rubinstein

JESSIE DAWSON
 Through the Night Wolf
 Farewell to Summer Noel Johnson
 I love thee Grieg

3.45 Mr. PERCY ROBINSON: 'More about some famous Yorkshire Abbeys.'
 S.B. from Leeds

4.0 Famous Northern Resorts

Buxton

THE PAVILION GARDENS ORCHESTRA
 Musical Director, HORACE FELLOWES
 Relayed from the Pavilion Gardens

Ballet de Cœur (Heart's Ballet)
 Pierné

Morceau, 'Autumn' ('The Seasons')
 Tchaikovsky

Overture, 'Le Roi l'a dit' (The King hath said it) Delibes
 Andante Cantabile (String Quartet in D) Tchaikovsky

Hungarian Rhapsody, No. 1 Liszt
 Dance, 'Nola' Arndt
 Selection, 'Iolanthe' Sullivan

5.15 The Children's Hour:

S.B. from Leeds

A JUMBLE SALE

Will be held in the Leeds Studio on Thursday, June 6

Doors open 5.15-6.0 p.m.

Admission by Radio Circle 9d.

Amazing Bargains sung by WIN ANSON and J. WOODS SMITH

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45 S.B. from London

7.45 S.B. from Cardiff (See London)

9.0-12.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,020 KC.

12.0-1.0:—Gramophone Records. 2.30:—Broadcast to Schools: Prof. J. L. Morison, 'Some Important People in the Reign of Queen Victoria—VII, The Imperial Parliament in the days of Peel and Gladstone.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—S.B. from London. 7.45:—Poetry Reading by Dorothy Robson. 8.0:—Darlington Programme. Eolian Male Quartet: Haste, ye soft gales (G. W. Macfarlane); Darkies in de farmyard (arr. Burgin); The Land o' the Leal (arr. Elliott Burton). 8.5:—Address by the Mayor of Darlington (Councillor J. F. Smith, J.P.). 8.18:—Lax and Gilligan (Entertainers); She's a great, great girl (Harry Woods); I'll never ask for more (Roy Turk and Fred Ahlert). 8.25:—Ethel Woolley (Soprano); Aria, 'Ah, fors'è lui' (C. La

Programmes for Thursday.

Travata (Verdi); Solveig's Song (Grieg); You'd better ask me (Lohr). 8.32.—Allan Perry (Novelty Pianist): Spring Fever (Babe Bloom); Dolly Dimples (Louds Alter). 8.38.—Quartet: Nelly Gray (arr. F. W. Slater); Balmy Sweetness (John Bayley); Sleep, Kentucky Babe (arr. Johnson). 8.45.—Lax and Gilligan: Shout, Hallelujah! 'Cause I'm home (Harold Dixon); Some day you'll be sorry (Reginald Morgan). 8.52.—9.0.—Allan Perry: Spring feeling (Donald Thorne); Playful Puss (Toni Farrell). 9.0-12.0.—S.B. from London.

5SC GLASGOW. 401.1 M. 748 kc.

11.0-12.0.—A Recital of Gramophone Records. 2.45.—Mid-Week Service, conducted by the Rev. Robert Harvey, M.A., of Cairns U.F. Church, Milngavie. 3.0.—Broadcast to Schools, S.B. from Edinburgh. 3.30.—Musical Interlude. 3.45.—Mrs. Edith Burnett Hughes, A.R.I.B.A., 'Scottish Architecture—II. Our Cathedrals.' 4.0.—A Light Orchestral Concert. The Station Orchestra. T. W. Tortano (Tenor). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.15.—S.B. from London. 6.30.—Musical Interlude. 6.45.—S.B. from London. 7.45.—Gladly Sewell, the Comedy Girl with the Top Notes. 8.0.—A Scottish Concert. The Station Orchestra. Nan B. Scott (Singer). The L.M.S. (Glasgow) Choir (Conductor, Tom Simpson). James Mason (Baritone). 9.0.—S.B. from London. 9.30.—Scottish News Bulletin. 9.35-12.0.—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 kc.

11.0-12.0.—Programme relayed from Daventry. 3.0.—Broadcast to Schools: S.B. from Edinburgh. 3.30.—S.B. from Glasgow. 4.0.—Studio Concert. The Station Octet. William Flaws (Tenor). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—London. 6.30.—Glasgow. 6.45.—London. 7.45.—Cardiff (See London). 9.0.—London. 9.30.—Glasgow. 9.35-12.0.—London.

2BE BELFAST. 302.7 M. 991 kc.

2.30-3.0.—London Programme relayed from Daventry. 3.30.—A Religious Service. 3.45.—Talk. 4.0.—Special Requests. Orchestra: Overture, 'Tanhauser' (Wagner); Old Irish Air, 'The Lark in the Clear Air' (arr. C. Hardebeck); Ballet Egyptian (Luigini). 4.31.—A. V. Froggatt (Baritone): A Voice by the Cedar Tree. She came to the Village Church, Come into the Garden, Maud (Balfé), and O let the solid ground (Somervell); The Pretty Creature (Storace). 4.43.—Orchestra: Spring Song and Bees' Wedding (Mendelssohn); Overture, 'Mignon' (A. Thomas). 5.0.—An Oboe Recital by John Hartley: Arié der Malibran (Balfé); La Macconaise (Garmond); Petite Mignonne Bluette (Carmen). 5.15.—The Children's Hour. 6.0.—Gramophone Records. 6.15.—S.B. from London. 7.45.—'Polyglot.' Typical music of each country announced by a speaker of the language. The Orchestra, conducted by E. Godfrey Brown. 9.0-12.0.—London.

This Evening's Concert from Cardiff.

The National Orchestra of Wales will play this evening at the Assembly Room, City Hall, Cardiff. Their concert, in which Mr. Ben Davies (Tenor) also will perform, is being relayed by Cardiff, London, Daventry 5XX and other stations. The following notes on some of the items to be performed are given for the benefit of listeners.

Weber's 'Oberon' Overture

THIS Overture begins with the elfin notes of Oberon's horn, with a fairy-like theme responding to it. All the first section is fairy music of the most delicate order, and then with a sudden crash we are transported to the pomp and chivalry of the Court of Charlemagne. An echo of the horn tune and a reminder of the fairy music breaks in on that, and then there is a very lively theme played first by clarinet and afterwards by violins. The next tune is the air which in the Opera the heroine Rezia sings of her love for the Knight Sir Huon, and the rest of the Overture is made up of the music which succeeded the introduction.

Grieg's 'Lyric' Suite

TOWARDS the end of last century it occurred to the great conductor, Anton Seidl, that some of Grieg's Lyric pieces for the pianoforte were admirably suited for orchestral arrangement, as, indeed, they are; he accordingly arranged four, scoring them effectively for a big orchestra. Grieg himself approved of the idea, though he rearranged the second, third and fourth numbers himself in a simpler way, and substituted the 'Shepherd Boy' for the first which Seidl had chosen. The second is the well-known 'Norwegian Rustic Dance,' the third, 'Nocturne,' and the last the merry 'March of the Dwarfs.'

'The Flower Song' ('Carmen')

IN the first Act of the Opera, the young soldier José has fallen under the spell of the wild gipsy girl, Carmen. For her sake he has suffered imprisonment, having allowed her to escape when

she was in his charge, accused of stabbing one of the other girls in the cigarette factory where she worked. During his imprisonment he has cherished a flower which she once flung to him, and now, in the second Act, when he has come to her again, he tells her how he thought of her in prison.

Strauss' 'Don Juan'

THE central figure of this vivid and sparkling music of Strauss is a very different person from Mozart's gay and debonaire Don Giovanni. He was the hero of a poem by one, Lenau, a Hungarian, whose real name was von Strehlenau; at the early age of forty-two he lost his reason and died, hopelessly insane, in 1850. Several extracts from the poem stand in front of Strauss' score, and the music sets before us the youthful ardour of the Don in his crazy quest for his own ideal of womanhood, his disillusionment, and his despairing death.

'The Welsh Rhapsody'

OF Sir Edward German's purely orchestral music, this *Welsh Rhapsody* is easily the best known. Specially composed for the Cardiff Festival of 1904 and produced there, it has ever since figured constantly in programmes wherever the best British music is played. It is built up on four traditional Welsh tunes; the opening section is based on 'Loudly proclaim.' The second part, corresponding to the Scherzo movement of a symphony, is vivacious and merry, in 6-8 rhythm. A slow section comes next, founded on that beautiful old tune 'David of the White Rock.' The last section is a stirring exposition of the fine march, 'The Men of Harlech.'

WORLD-RADIO

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Broadcasting News and Reviews of the Countries, Peoples, and Events of the World.

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SPANISH NUMBER—May, 31st.

A RÉSUMÉ OF SPANISH ART, MUSIC, and LITERATURE.

"Via Ether"—A Commentary on next week's foreign programme features and broadcasting topics in general.

"Which Station was That?"—Answers to listeners' queries concerning the identity of transmissions heard.

French, German, Italian, Spanish, and Esperanto articles

also appear in this Week's Issue.

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3ft. 0in. "	7/9	4ft. 6in. "	10/9
3ft. 6in. "	8/9	5ft. 0in. "	11/9

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**7.45
A Military
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FRIDAY, JUNE 7
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 182 KC.)

**9.35
'Love in
a
Village'**

10.15 a.m. Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45 More Economical Dinner Recipes

11.0 (Daventry only) Gramophone Records
Miscellaneous

12.0 A SONATA RECITAL
AMINA LUCCHESI (Violin)
MARGERY CUNNINGHAM (Pianoforte)
Sonata in E, Op. 4 Kryjanowsky

12.30 ORGAN RECITAL
From St. Botolph's, Bishopsgate

1.0-2.0 MOSCHETTO and his
ORCHESTRA
From the May Fair Hotel

2.30 Broadcast to Schools:
Dr. B. A. KEEN: 'The Why
and Wherefore of Farming
(Course III)—VI, Trying to
Reduce the Costs'

2.55 Interlude

3.0 'Round the World' (Course
III). Professor G. I. FINCH,
M.B.E., 'Climbing the Alps'

3.25 Interlude

3.30 Concert to Schools
THE SYBIL EATON QUARTET:
SYBIL EATON (1st Violin);
PIERRE TAS (2nd Violin);
RAYMOND JEREMY (Viola);
ALAN FORD (Violoncello);
CHRISTINE McCLURE (Mezzo-
Soprano)

4.15 FRANK WESTFIELD'S
ORCHESTRA
From the Prince of Wales
Playhouse, Lewisham

5.15 THE CHILDREN'S
HOUR:
The Family 'At Home'

6.0 Mrs. DOREEN JOAD;
'Filling Spaces in the Flower
Border'

EARLY June is a time of pause in the herba-
ceous border—a raggedness will creep into the
best-regulated gardens. Mrs. Joad's advice
is aimed to tell you how to avoid that raggedness,
and how to maintain a good phalanx of flowers
well on into August and September.

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Scriabin Pianoforte Music
Played by IRENE MARIK

7.0 Mr. ERNEST NEWMAN: The B.B.C. Music
Critic

7.15 Musical Interlude

7.25 Mr. E. L. WOODWARD: 'How to Approach
Modern European History—VI, How the His-
torian Tests his Material'

SO far, these talks have analyzed the material
at our disposal for the compilation and
writing of the history of international relations.
The present talk, being the conclusion and
summary of the series, takes a special instance
in the European history of the nineteenth
century with a view to studying how we should

set to work to put together such an historical
account. The instance taken, as a critical point
in nineteenth century history, is the Congress of
Berlin in 1878, and the test to be applied is
Disraeli's claim that he came back from Berlin
bringing 'peace with honour.'

7.45 A MILITARY BAND CONCERT

Chief Os-Ke-Non-Ton (Baritone)
VICTOR OLOF (Violin)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Private Ortheris' Ansell
VICTOR OLOF
Berceuse (Cradle Song)..... Tor Aulin
La Capricieuse Elgar



'LOVE IN A VILLAGE.'—TONIGHT AT 9.35.
Specially drawn by John Austen for 'The Radio Times'

9.35 'Love in a Village'

An Eighteenth Century Comic Opera
in Three Acts
The Words by BICKERSTAFF
The Music by Arne, Handel, Geminiani, Carey
Abel, etc
The whole adapted and arranged for broadcasting
by JULIAN HERBAGE
Characters in the order you will hear them:
Rosetta, attached to Young Meadows
KATHERINE ARKANDY
Lucinda, attached to Eustace. SHEILA HOLMES
Young Meadows, attached to Rosetta
JOHN ARMSTRONG
Hawthorn, a Country Squire. ARTHUR HOSKING
Justice Woodcock, father to
Lucinda. ALFRED CLARE
Hodge, a bumpkin
LAWRENCE BASKCOMB
Margery, a Country Wench
HELEN ALSTON
Eustace, attached to Lucinda
IVAN SANSON
Deborah Woodcock, sister to
Justice Woodcock
MARGARET YARD
Sir William Meadows, father
to Young Meadows
JOHN REEVE
Country people, servants, etc.
THE WIRELESS CHORUS
(Chorus Master, Stanford
Robinson)
Produced by HOWARD ROSE
The Music under the Direction
of JULIAN HERBAGE

LOVE IN A VILLAGE originally
appeared as a
Comic Opera in three Acts, at
Covent Garden Theatre in
1762. The music was partly
composed by the great Dr.
Arne and partly compiled by
him from music which was
then in vogue, and the piece
enjoyed a real success.

At that time rivalry be-
tween Covent Garden and
Drury Lane was very
keen; contemporary records
show that Arne's Opera was
so popular that only on the
nights when Garrick himself
appeared at Drury Lane, was
there any audience there. No

other attraction could prevail against the charm
and humour of this light-hearted work.

When Sir Nigel Playfair revived the Opera
and produced it at the Lyric, Hammersmith,
in 1928, the music was recast, and additional
numbers composed, by Mr. Alfred Reynolds,
the Musical Director there, a musician to whom
many of the Lyric's productions owed a good deal
of their popularity. To a thorough knowledge
of the theatre and stage-craft, Mr. Reynolds
unites a happy knack of genuine, natural, melody
and a thorough craftsmanship in music. A good
deal of his work is already familiar to lis-
teners, and he has an assured place of his own
among composers of the present day, as well
as a strong hold on the affections of all who
appreciate fresh and wholesome art with nothing
sombre nor troublesome in its make-up.

11.0 SURPRISE ITEM

11.15-12.0 DANCE MUSIC: REG BATTEN
and his BAND from the New Princes Restaurant

12.0-12.15 a.m.
Experimental Transmission of Still Pictures
by the Fultograph Process

(Friday's Programmes continued on page 480.)

BAND
Selection, 'Orpheus in the Underworld'
Offenbach
Chief Os-Ke-Non-Ton
Invocation to Sun God } Troyer
Hunting Song }
Why do you leave me? } Homer Grun
Reyote Drinking Song }

8.30 BAND
Suite of Serenades Herbert
Spanish; Chinese; Cuban; Oriental
VICTOR OLOF
Rondino Beethoven, arr. Kreisler
Valse Bluette Drigo, arr. Auer

BAND
Mock Morris .. Grainger, arr. Gerrard Williams
Hungarian Rhapsody, No. 3 Liszt

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. STEPHEN KING-HALL: 'The Romance
of the Broadcast S.O.S.'

9.30 Local Announcements; (Daventry only) Ship-
ping Forecast and Fat Stock Prices

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5GB DAVENTRY EXPERIMENTAL

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9.0
An Hour
of
Requests

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on
"His Master's Voice"
RECORDS

DEEPER AND DEEPER STILL—
Walter Widdow—D1118. London,
Sunday, 3.53.

CAPRICCIO ITALIEN—Berlin
State Opera Orchestra—D1593. London,
Sunday, 4 o'clock.

DANCE OF THE HOURS—New
Light Symphony Orchestra—C1403.
Daventry 5GB, Sunday, 3.47.

CARNAVAL ROMAIN—Berlin Phil-
harmonic Orchestra—D1365. Daventry
5GB, Sunday, 3.30.

EGMONT, OVERTURE—New Light
Symphony Orchestra—C1385. Daventry
5GB, Monday, 6.30.

MORNING (Morgen)—Elisabeth
Schumann—DB1010. London, Tues-
day, 8.5.

SERENADE (Ständchen)—Elisabeth
Schumann—DB1010. London, Tues-
day, 8.5.

POMP AND CIRCUMSTANCE—
London Symphony Orchestra—D1301.
Daventry 5GB, Tuesday, 5.15.

STÄNDCHEN—Elsie Suddaby—
B2746. London, Wednesday, 4.10.

LIEBESFREUD—Kreisler—DB985.
Daventry 5GB, Wednesday, 3.15.

LA PALOMO—De Gogorza—DA782.
Daventry 5GB, Wednesday, 6.30.

PASSING BY—John Brownlee—
E483. Daventry 5GB, Wednesday, 6.50.

OBERON, OVERTURE—Berlin State
Opera Orchestra—D1316. London,
Thursday, 7.45.

DON JUAN—Symphony Orchestra—
D1309-10. London, Thursday, 8.15.

AIR DE ZEMIRE ET AZOR—
Galli-Curci—DB1144. Daventry 5GB,
Thursday, 8.8.

SUITE OF SERENADES—White-
man's Concert Orchestra—C 1600.
London, Friday 8.30.

"NORMA," MIRA, O NORMA—
Ponselle and Telva—DB1276. Daventry
5GB, Friday 8 o'clock.

SYMPHONY No. 3, EROICA—
Symphony Orchestra—D1158-1163.
Daventry 5GB, Saturday 10.20.

**GREATEST ARTISTS—
FINEST RECORDINGS**

The
Gramophone
Co., Ltd.



London,
W.1

3.0 ORGAN RECITAL
By E. EMLYN DAVIES, F.R.C.O.
Organist and Director of the Choir
Westminster Chapel, Buckingham Gate
Relayed from St. Mary-le-Bow
(a) Trio on Choral 'Lord Jesus Christ unto us
turn' Bach
(b) Procession Becket Williams
MURIEL SOTHAM (Contralto)
June } Quilter
Now sleeps the crimson Petal }
Morning Oley Speaks
E. EMLYN DAVIES
Sonata No. 1 in F Mendelssohn
MURIEL SOTHAM
None but the weary heart Tchaikovsky
The Lotus Flower Schumann
Cradle Song Mendelssohn
E. EMLYN DAVIES
Chorale in A Minor
César Franck

4.0 JACK PAYNE AND
THE B.B.C. DANCE
ORCHESTRA

BERNARD ANSELL
(Light Ballads)
TARRANT BAILEY JUN.
(Banjo Solos)

5.30 The Children's
Hour:

(From Birmingham)
'Speedwell,' by Ruth
Maschwitz
Songs by DAPHNE
HICKMAN (Soprano)
'Who can Bowl?' a
Chat on Cricket, by
MAURICE K. FOSTER
TONY will Entertain

6.15 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Carnival' Suppé
MAY SOMERFIELD (Soprano)
The Lass with the Delicate Air Arne
Song at Dawn Hubert Brown
Sunflakes } Phillips
Wake Up }
ORCHESTRA
Selection, 'The Cingalee' Monckton
ROY ELLETT (Pianoforte)
Hedge Rose Schubert
Tango Albeniz
Musical Moment Schubert, arr. Godowsky
ORCHESTRA
First Suite, 'The Two Pigeons' Messenger
MAY SOMERFIELD
For Remembrance Margaret Woolmer
Will-o'-the-Wisp Spross
Underneath the Lilac Hubert Brown
Early in the Morning Phillips
ROY ELLETT
Gavotte Gluck, arr. Brahms
Intermezzo in C Brahms
Au Bord d'une Source (At the brink of a Fountain)
Liszt

ORCHESTRA
Ballet Music, 'William Tell' Rossini

PRODUCED in 1829, when Rossini, at the age
of thirty-seven, was at the very height of
his fame, *Tell* was meant to be the first of a
series of five Operas. Rossini had a contract

from the Government of France which pledged
him to write an Opera every two years, five in
all. The next one was to have been *Faust*—
one of the most interesting 'might-have-beens'
in the history of music. The Revolution of
1830, however, destroyed all these hopes, and
though Rossini returned to Paris and went to
law on his own behalf, winning his case after
years of litigation at the very end of 1835, he
wrote no more Operas for Paris or any other
stage. The work was very shabbily treated by
the Directors of the Opera under the new regime.
First they cut it down from five Acts to three
and then took to giving only one Act at a time,
either as curtain raisers or as mere introductions
or interludes for Ballets.

The Opera is in many ways unlike the light-
hearted *Barber of Seville* and others of that gay
and sparkling order which won him his world-
wide fame. The subject is, of course, much
more serious, and Rossini tackled it with
a full idea of its importance. Patriotism
and the liberty of peoples was very much
in the air in those days, and the story, recast
from Schiller's play, aroused world-wide
interest. But besides that, Rossini had been
closely concerned for some time before its
composition with the study and production
of the Beethoven Symphonies in Paris, and
their dignity and bigness had no doubt
something to do with

his adoption of a more serious manner in this
work.

8.0 'Norma'
ACT I
Relayed from the Royal Opera House
Covent Garden

NORMA is only rarely heard now, although
in the first half of last century it was one
of the favourites among Italian Operas. The
principal part demands florid singing of a style
which is but little cultivated now, and it is
usually only on behalf of a distinguished Prima
Donna that the work is revived.

The story deals with the old Druids, of whom
Norma is a High Priestess. The religion required
strict chastity of her, but she had accepted one
of the Roman soldiers as a lover, and has two
children. Pollione, the Roman, has wavered
in his affection for her, and is strongly attracted
by a younger Priestess, Adalgisa, who finds it
difficult to withstand his advances. She comes
to *Norma*, asking to be released from her vows.
Norma discovers who the would-be lover is, and
tells the young Priestess of her own past sin;
the first Act ends with Adalgisa's vowing to have
nothing more to do with one who had betrayed
her High Priestess.

(See also article on page 448.)

9.0 An Hour of Requests

(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ROBERT EASTON (Bass)

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15 DANCE MUSIC: JACK HYLTON'S AMBAS-
SADORS CLUB BAND, directed by RAY STABITA
from the Ambassadors Club

11.0-11.15 REG BATTEN and his BAND from the
New Princes Restaurant.

Friday's Programmes continued (June 7)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA FROM the Carlton Restaurant

5.30 The Children's Hour

6.0 Mr. A. R. DAWSON: 'Treasure Trove of the Sea—III, Treasure Ships: Along the Coast to Gower'

6.15 S.B. from London

6.30 Mr. A. W. LOVERIDGE, B.Sc., A.R.C.Sc., M.I.Mar.E.: 'Careers—Engineering'

6.45 S.B. from London

9.30 West Regional News

9.35-11.15 S.B. from London

Waltz, 'Der Rosenkavalier' (The Rose-bearer) Strauss

Suite, 'Minnchaha' Coleridge-Taylor

Aguero, 'Pas-Doble' (Two Step) Franco

Miniature Suite O'Donnell

Selection, 'Potted Overtures' arr. Engleman

5.15 The Children's Hour:
Music by THE NORTHERN WIRELESS ORCHESTRA
Folk Songs by the Rev. E. A. VOYSEY

6.0 'Roaming Abroad'—III. Mrs. BRUNDRETT
TWEEDALE: 'Mediterranean Ports'

6.15 S.B. from London

7.45 HERBERT LEEING (Entertainer)

8.0 Famous Northern Resorts
Llandudno
S.B. from Liverpool

5SC GLASGOW. 401.1 M. 748 KC.

2.30:—Broadcast to Schools: Mr. Alexander MacDonald: 'Travellers' Tales of Other Lands—VI, Central Australia.' 2.45:—Musical Interlude. 2.50:—S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Concert for Schools. Sullivan. The Station Orchestra: Overture, 'The Gondoliers'. Nettie Selanders (Mezzo-Soprano): Shakespeare Songs: Will he come? Birds in the Night. Orchestra: Selection, 'The Pirates of Penzance'. Nettie Selanders: Willow Song (Othello); Orpheus with his Lute (King Henry VIII); Where the Bee sucks (The Tempest). Orchestra: Selection, 'The Mikado.' 4.0:—S.B. from Edinburgh. 4.45:—The Station Orchestra: Overture, 'Comala' (Ian Whyte); A Border Rhapsody (Baker); March, 'London Scottish' (Haines). 5.15:—S.B. from Aberdeen. 5.57:—Weather Forecast for Farmers. 6.0:—Miss Margery Rhys: 'Cool Dishes for Warm Days.' 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.15:—S.B. from London.

2BD ABERDEEN. 511.2 M. 954 KC.

2.30:—Broadcast to Schools. S.B. from Glasgow. 2.50:—S.B. from Edinburgh. 3.10:—S.B. from Glasgow. 4.0:—The Playhouse Orchestra. Directed by R. E. Cahill. Relayed from the Picture Playhouse. 5.0:—Mrs. John Stewart: 'The Canada of China.' 5.15:—The Children's Hour. 6.0:—Recital of Gramophone Records. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.15:—S.B. from London.

5SX SWAN SEA. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.30 S.B. from Cardiff

9.35-11.15 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.30 Local Announcements)



A TRAINING GROUND FOR ENGINEERS.
Part of the great Mechanical Engineering Laboratory in the Merchant Venturers' Technical College at Bristol University. Mr. A. W. Loveridge talks on engineering as a career from Cardiff this evening.

5PY PLYMOUTH. 288.5 M. 1040 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:
PROVERBS—WITH ILLUSTRATIONS
We include the reading:
'The Power of Silence' (S. T. James)

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.30 Forthcoming Events; Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 Broadcast to Schools:
Mr. L. F. J. BRIMBLE: 'Experiments with Plants—VI, The Passage of Water and Food throughout the Plant'

2.55 London Programme relayed from Daventry

4.15 NORTHERN WIRELESS ORCHESTRA
March, 'The Elite' Bidgood
Overture, 'The Chase' Fucik

An Orchestral Concert
Relayed from the Pier Pavilion

ORCHESTRA
Overture, 'Raymond' Ambrose Thomas
Suite, 'Joyous Youth' Eric Coates
Petite Valse (Little Waltz), 'Coquetterie' Steek
Canzonetta Godard

BOOTH UNWIN (Bass-Baritone)
Selected Songs

ORCHESTRA
Intermezzo, 'D'Eloa' Lefebre
(Solo Flute, 'ALFRED HALSTEAD')
Selection, 'La Boheme' Puccini

9.0-11.5 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 KC.

2.30:—Broadcast to Schools: Prof. Arthur Holmes, D.Sc., 'Simple Geology—VII, Rivers and Valleys.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Mr. Ewart Kempson: 'The Art of Bidding at Auction Bridge.' 6.15:—S.B. from London. 6.30:—For Farmers: Dr. R. W. Wheldon, 'Potato Stocks.' 6.45:—S.B. from London. 7.45:—Gladdy Sewell (The Comedy Girl with the Top Notes.) 8.0-11.15:—S.B. from London.

2BE BELFAST. 502.7 M. 991 KC.

12.0:—Organ Recital by Herbert Westerby Mrs. Bac. (Lond.). Relayed from the Grosvenor Hall. Concert Fugue on a Carillon Theme (Bexfield); Andantino in D Flat (Lemare); A Rustic Fantasy (Wolstenholme); Andantino in B Flat, from Concerto in E Flat (Mozart, arr. Wodehouse); Tocata in French Style (Gilberthorpe); Pedal Study in E Flat (Faulkes). 12.30-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Dance Music. Sibbald Treacey's Syncopated Four. 5.0:—A Violoncello Recital, by Carrodus Taylor. 5.15:—The Children's Hour. 6.0:—'Filling Spaces in the Flower Border,' by Mrs Doreen Joad. 6.15:—S.B. from London. 7.45:—A Symphony Concert. The Symphony Orchestra. Conducted by E. Godfrey Brown. Overture, 'The Barber of Baghdad,' in D (Cornelius); A Severn Rhapsody for Flute, Oboe, English Horn, Clarinet, Bass Clarinet, French Horn, and Strings (Gerald Finzi). 8.5:—James Ching (Pianoforte) and Orchestra: First and Last Movements of Concerto in D Minor (Mozart). 8.25:—Peter Howard (Baritone): We wandered; To a nightingale; Thy Blue Eyes, and Love Song (Brahms). 8.37:—Orchestra: Symphony No. 8 in B Minor (The Unfinished) (Schubert). 9.0:—S.B. from London. 9.35:—Orchestra: A Phantasy of Life and Love (Cowen); Three Spiritual Studies for String Orchestra, Op. 33 (Ernest Farrar). 10.0:—James Ching: Partita in C Minor (Bach). 10.12:—Peter Howard: The Bells of San Marie (Ireland); The Water Mill (Vaughan Williams); The Heart's Desire (Ireland); Love is a Bable (Parry). 10.24:—Orchestra: Danse Polovtsienne ('Prince Igor') (Borodin). 10.30:—Dance Music. Sibbald Treacey's Syncopated Four. 11.0-11.15:—S.B. from London.

The Listener

THE B.B.C. NEW WEEKLY

Special Features:

THE SUN AND MAGNETS
by
Sir RICHARD GREGORY

RADIUM
by
Prof. RUSS

THE PHILOSOPHERS OF CHINA
by
Dr. LIONEL GILES

will appear in next Wednesday's issue.

2d.—ON SALE EVERYWHERE.—2d.

7.30
Some of the Popular Favourites

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 Mrs. J. WEBB: 'Simple Modern Embroidery'
- 1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONNIER
From the Carlton Hotel

- 3.30 A Concert**
- LILY FAIRNEY (Mezzo-Soprano)
 - CYRIL WHITTLE (Baritone)
 - THE J. H. SQUIRE CELESTE OCTET
 - Introduction and Rondo Capriccioso
Mendelssohn, arr. Sear
 - Cavatina *Raff, arr. Sear*
 - Two Tired Eyes *J. H. Squire*

THERE is something rather pathetic in the fact that Raff is now known almost solely by this one melodious piece. He was one of the most industrious and prolific composers who ever lived, and his students used to say of him that he ate his meals with manuscript paper beside him and pencil in hand. It is recorded that on one occasion, on coming back to his composition class after a very brief illness, he chided them with laziness, announcing proudly that during the few days he had been off duty, he had composed a string quartet, several vocal choruses, and various smaller pieces.

His immense industry was in keeping with a great strength of character which enabled him to endure severe privations in early life; most people would have been crushed by the handicap which, as a young man, he had to face. In the latter part of last century, however, he had achieved real distinction both as a composer and as a teacher. Operatic and symphonic works of his were performed with success, and for the last years of his life, he was Director of the Hoch Conservatoire in Frankfurt, one of the leading German schools of music.

- LILY FAIRNEY
- When all was Young *Gounod*
 - In the Village (From 'Songs of India')... *Bantock*
 - Shadow March (From 'Children's Pictures')
T. del Riego

- OCTET
- Before Dawn *Norman O'Neill*
 - Songs of the Eighties *J. H. Squire*
 - On Wings of Song *Mendelssohn, arr. Sear*

- CYRIL WHITTLE
- The Wheel-tapper's song *Walseley Charles*
 - Vale *Kennedy Russell*

- OCTET
- Memories of Tchaikovsky *arr. Sear*
 - Scène de Ballet *De Beriot, arr. Sear*
 - Valse Brillante, 'Nina' *Waldteufel*

- LILY FAIRNEY
- Robin Adair *arr. W. H. Squire*
 - Just a Ray of Sunlight *W. H. Squire*
 - Dashing Away with the Smoothing Iron
arr. W. H. Squire

- OCTET
- Everybody's Melodies *J. H. Squire*

- CYRIL WHITTLE
- Prologue, 'Pagliacci' *Leoncavallo*
 - Homeland *F. Drummond*

- OCTET
- The Londonderry Air *arr. Sear*
 - Maire, my Girl *McGeogh*

SATURDAY, JUNE 8
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,622.5 M. 192 KC.)



BROADCAST FAVOURITES IN THE PROGRAMME

From 7.30 to 9.0 p.m.

there will be a
REQUEST PROGRAMME,

with
MABEL CONSTANDUROS
LEONARD GOWINGS
and the
WIRELESS ORCHESTRA

conducted by JOHN ANSELL.

From 9.35 to 10.35

there will be a
VAUDEVILLE BILL

including
KATHLEEN HAMILTON

Impressions of people I have seen and never heard,
and people I've heard and never seen.

BILLY MAYERL

Syncopated pianist

DIANA LONDON

and

EDDIE BRANDT

Syncopated Harmony

JACK PAYNE

and the

B.B.C. DANCE ORCHESTRA

and

a Variety Item relayed from

THE ALHAMBRA

9.35
Vaudeville and the Alhambra

- 5.15 THE CHILDREN'S HOUR:
'An Indian Boy's Games,' from
'Long Lance'
(Chief Buffalo Child Long Lance)
'Hiawatha's Fasting'
With Songs to suit the occasion
by CHIEF Os-Ke-Non-Ton

6.0 Musical Interlude

- 6.15 TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.30 Musical Interlude

- 6.45 THE FOUNDATIONS OF MUSIC

SCRIABIN PIANOFORTE MUSIC
Played by IRENE MARIE

- 7.0 Mr. HARVEY GRACE 'Next Week's Broadcast Music'

7.15 Sports Talk

7.30 Request Programme

MABEL CONSTANDUROS (Entertainer)
LEONARD GOWINGS (Tenor)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

- Overture, 'Norma' *Bellini*
- Selection, 'Iolanthe' *Sullivan*

LEONARD GOWINGS

- An Eriskay Love Lilt (Songs of the Hebrides)
arr. Kennedy Fraser

- Recit. and Air, 'O Vision Entrancing ('Esmeralda') *Goring Thomas*

ORCHESTRA

- Humoresque *Dvorak*
- Chant sans Paroles (Song without Words)
Tchaikovsky

- Hungarian Dance, No. 5 *Brahms*

MABEL CONSTANDUROS

- The Buggines have a Day on the River

ORCHESTRA

- Valse, 'Très Jolie' *Waldteufel*

LEONARD GOWINGS

- Songs my Mother taught me *Dvorak*
- Murmuring Breezes *O. Jensen*

ORCHESTRA

- Egyptian Ballet *Luigini*

- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 9.15 Mr. GERALD BARRY: 'The Week in London'

- 9.30 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 Vaudeville
(See centre of page.)

- 10.35-12.0 DANCE MUSIC: AMBROSE'S BAND, from the May Fair Hotel

SATURDAY, JUNE 8

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 A BAND CONCERT
(From Birmingham)
THE METROPOLITAN WORKS BAND
Conducted by G. H. WILSON

March, 'Nowarth Castle' *Ord Hume*
Overture, 'Cosi Fan Tutto' (The School for Lovers) *Mozart*

ARTHUR SMITH (Baritone)
The Challenge *Graham Peel*
Don't Marry Monday *Richards*
Invictus *Huhn*

BAND
Cornet Duet, 'Rippling Riplets' *Hawkins*
(Soloists, H. STEPHENS and T. BRENNAN)
Fantasia, 'The Huguenots' *Meyerbeer, arr. Herbert*

ARTHUR SMITH
The Ballad Monger *Easthope Martin*
The Yeomen of England *German*
Why shouldn't I? *Kennedy Russell*

BAND
Suite, 'A Rustic Holiday' *Rimmer*
Descriptive Sketch, 'Down on the Mississippi'

4.30 Thé Dansant
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
MARJORIE EDWARDS
(Songs at the Piano)

5.30 The Children's Hour:
(From Birmingham)
Another 'Snooky' Story by Phyllis Richardson
MARJORIE EDWARDS will Entertain
EDA KERSEY (Violin)
'Peter's First Call' and other Rhyme Tales by Marjorie Crosbie

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.30 A PIANOFORTE RECITAL
by **MARGARET ABLETHORPE**
(From Birmingham)

Tocatta *Paradies*
Nocturne in F Sharp, Op. 15 *Chopin*
Golden Rain *Dorothea Barcroft*
Spring's Arrival *Palmgren*

6.45 A BAND CONCERT
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by **RICHARD WASSELL**
Relayed from the Bandstand, Canon Hill Park, Birmingham

March, 'Cleopatra' *Mancinelli*
Overture, 'Rosamunde' *Schubert*
Final Movement, Symphony No. 4, in F Minor *Tchaikovsky, arr. Winterbottom*

LEWIS KNIGHT (Bass)
If love's content ('Tom Jones') *German*
The Splendour of the Stars *Neeham*

BAND
Egyptian Ballet *Luigini, arr. Morelli*
Four Dances, 'Merrie England' *German*

LEWIS KNIGHT
All that I ask *Coleman*
Lone Dog *Erlebach*



PADRAIC COLUM, the Irish poet and playwright, is the author of *The Betrayal*, which will be broadcast from 5GB tonight.

BAND
Cornet Solo, 'Abide with me' *Liddle*
(Soloist, P.C. COOK)
Selection, 'Trial by Jury' *Sullivan, arr. Waterson*

8.0 Two Plays
(From Birmingham)
'The Betrayal'
by **PADRAIC COLUM**
Gideon Lefroy (an Innkeeper)
Morgan Lefroy (his brother—a Magistrate)
A Bellman
Peg (the Ballad Singer)
Scene: An inn-room in an Irish country town some time during the eighteenth century.

'Becky Sharp'
by **OLIVE CONWAY**
Adapted from the Waterloo chapters of 'Vanity Fair'

8.0
'The Betrayal'
and
'Becky Sharp'

Becky Sharp
Amelia
George Osborne (her husband)
Rawdon Crawley (Becky's husband)
Joseph Sedley (Amelia's brother)

Scene 1: A sitting-room in a Brussels hotel at 2.0 a.m. on June 16, 1815.
Scene 2: The same, during the early evening of June 18, 1815.

Incidental Music by **THE MIDLAND PIANOFORTE TRIO**

9.0 Symphony Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, **FRANK CANTELL**)
Conducted by **JOSEPH LEWIS**

Overture, 'The Mastersingers' *Wagner*

PARRY JONES (Tenor) and Orchestra
Aria, 'Lohengrin's Farewell' ('Lohengrin') *Wagner*

EDA KERSEY (Violin) and Orchestra
Scottish Fantasy, Op. 46 *Max Bruch*
Grave—Adagio cantabile; Allegro; Andante sostenuto; Allegro guerriero

ORCHESTRA
Ballet Music, 'Cephele and Procris' *Grétry, arr. Mottl*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 ORCHESTRA
Symphony, No. 3, in E Flat, Op. 55 (The 'Eroica') *Beethoven*
Allegro con brio; Marcia Funèbre (Funeral March); Scherzo and trio; Allegro molto
(Saturday's Programmes continued on page 484.)

This Week's Epilogue
'GOD'S WORD.'

Hymn: 'Lord, Thy Word Abideth'
Isaiah lv, vv. 6-13

Hymn: 'Hushed was the evening hymn'
I Samuel, Chap iii, v. 9



The man who smokes Player's gets Quality



NCC 694

Columbia
New Process RECORDS

THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

- AIDA**, Selection.
Percy Pitt and New Queen's Hall Light Orchestra (No. 8304-4s. 61.).
- MINUET** (Boccherini).
Percy Pitt and B.B.C. Orchestra (No. 8092-4s. 6d.).
- EGMONT OVERTURE**.
Willem Mengelberg and Concertgebouw Orchestra (No. L1780-6s. 6d.).
- STUDENT PRINCE**, Selection.
His Majesty's Theatre Orchestra (No. 9084-4s. 6d.).
- SYMPHONY NO. 2 IN D MAJOR** (Beethoven).
Sir Thomas Beecham and London Symphony Orchestra (Nos. L1864 to L1867-6s. 6d. each).
- PETITE SUITE** (Debussy).
Sir Dan Godfrey and London Symphony Orchestra (Nos. L1785 to L1787-6s. 6d. each).
- LA PALOMA**.
Paul Whiteman and His Orchestra (No. 8459-4s. 6d.).
- DON JUAN**, Tone Poem, Op. 20.
Bruno Walter and Royal Philharmonic Orchestra (Nos. L2667 to L2668-6s. 6d. each).
- IN A CHINESE TEMPLE GARDEN**.
Court Symphony Orchestra (No. 968-4s. 6d.).
- NELL GWYNN**, Overture.
Plaza Theatre Orchestra (No. 9157-4s. 6d.).
- POLANTHE**, Selection.
Court Symphony Orchestra (No. 952-4s. 6d.).
- CHANT SANS PAROLES**.
Sir Henry J. Wood and New Queen's Hall Orchestra (No. L1766-6s. 6d.).
- BALLET EGYPTIEN**.
Orchestre Symphonique de Paris (Nos. 9566 to 9567-4s. 6d. each).
- CLEOPATRA**, Triumphant March.
H.M. Grenadier Guards Band (No. 8250-4s. 6d.).
- SYMPHONY NO. 3 IN E FLAT—Eroica** (Beethoven).
Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1868 to L1874-6s. 6d. each).

Instrumental.

- SERENADE** (Schubert).
Instrument Trio, Violin, Flute and Harp (No. 127-4s. 6d.).
- SICILIANO AND RIGAUDON**.
Joseph Szigeti, Violin (No. L1788-6s. 6d.).
- LIEBESTRAUME** (Liszt).
J. H. Squire Celeste Octet (No. 9142-4s. 6d.).
- MINUET** (Beethoven).
Joseph Szigeti, Violin (No. D1327-4s. 6d.).
- SLUMBER SONG** (Squire).
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Leopold Godowsky, Piano (No. L2169-6s. 6d.).
- ABIDE WITH ME** (Liddle).
J. H. Squire Celeste Octet (No. 3550-3s. 6d.).

Vocal.

- JEPHTHA**, Deeper and Deeper Still.
Frank Mullings, Tenor (No. 9350-4s. 6d.).
- IN A PERSIAN GARDEN**, Ah, Moon of My Delight.
Hubert Hindell, Tenor (No. 9381-4s. 6d.).
- MAIRE, MY GIRL**.
Arthur Jordan, Tenor (No. 3506-3s. 6d.).
- O MISTRESS MINE**.
Frank Mullings, Tenor (No. 4817-3s. 6d.).
- BLOW, BLOW, THOU WINTER WIND**.
Frank Mullings, Tenor (No. 4817-3s. 6d.).
- SHE IS FAR FROM THE LAND**.
Edgar Coyle, Baritone (No. 9248-4s. 6d.).
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Rosella Pampaloni, Soprano (No. D1605-4s. 6d.).
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Arthur Jordan, Tenor (No. 9204-4s. 6d.).
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Norman Allin, Bass (No. L1430-6s. 6d.).
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Saturday's Programmes continued (June 8)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfia Genedlaethol Cymru)
Ride of the Valkyries Wagner
'Peer Gynt' Suite, No. 1 Grieg
Italian Capriccio Tchaikovsky

3.30 London Programme relayed from Daventry

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Local Sports Bulletin

6.35 *S.B. from London*

7.0 **Capt. C. E. HARRIS:**
'Q Boats—The Mary B. Mitchell and The Prize'

7.15 **Mr. LEIGH WOODS:**
'West of England Sport'

7.30 **GLADDY SEWELL**
The Comedy Girl with the Top Notes

7.45 **A Night in Dockland**

Cardiff's civic centre is in Cathays Park; stately buildings, set in open spaces; but on the south side of the City, towards the Bristol Channel, lies Dockland, perhaps the most cosmopolitan area, for its size, in the world.

Monsieur Un Tel makes a journey and encounters the people of many lands.

He meets a tram conductor and together they hear the sailors of England, America, Spain, Italy, Russia, and Africa singing. They overhear also a strictly private conversation and peep behind the curtains of a Chinese laundry.

8.30 **Musical Jokes**

THE STATION ORCHESTRA
Characteristic Piece, 'Grasshoppers' March' Bucalossi

NORMAN FAWCETT (Bassoon)
Humoresken Jones

ORCHESTRA
Musical Snuff Box Liudov
Southern Wedding Myddleton
Characteristic Piece, 'The Darkey's Dream' Lansing

9.0 *S.B. from London*

9.30 West Regional News; Sports Bulletin

9.35-12.0 *S.B. from London*

5SX SWANSEA. 288.5 M. 1,040 KC.

12.0-12.45 *S.B. from Cardiff*

3.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Cardiff*

6.35 *S.B. from London*

7.0 *S.B. from Cardiff*

9.0 *S.B. from London*

9.30 *S.B. from Cardiff*

9.35-12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15-12.0 *S.B. from London* (9.30 Local Announcements)



THE MARY B. MITCHELL, one of the smallest of the British 'Q' boats which so successfully fought the U-Boat blockade during the War. Captain C. E. Harris talks about this ship and *The Prize* in his talk from Cardiff this evening.

5PY PLYMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 **A GRAMOPHONE RECITAL OF POPULAR MUSIC**
The Toy Symphony Haydn

Songs:
Little Brown Owl Sanderson
The Lass with the Delicate air arr. Stanford
On Wings of Song Mendelssohn
O sole mio (O, my Sun) .. Di Capua
Entr'acte No. 2, 'Rosamunde' Schubert

Songs:
Ma Curly-headed Baby Clutsam
The Sweetest Story Ever Told .. Stults
The Floral Dance Moss
Second Hungarian Rhapsody Liszt
Ships that Pass in the Night .. Stephenson
Kashmiri Song Woodforde-Finden

3.30 London Programme relayed from Daventry

5.15 **The Children's Hour:**
'WAVES'

A Bright and Breezy Extravaganza, savouring of the sea, but served à la ether

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Sports Bulletin

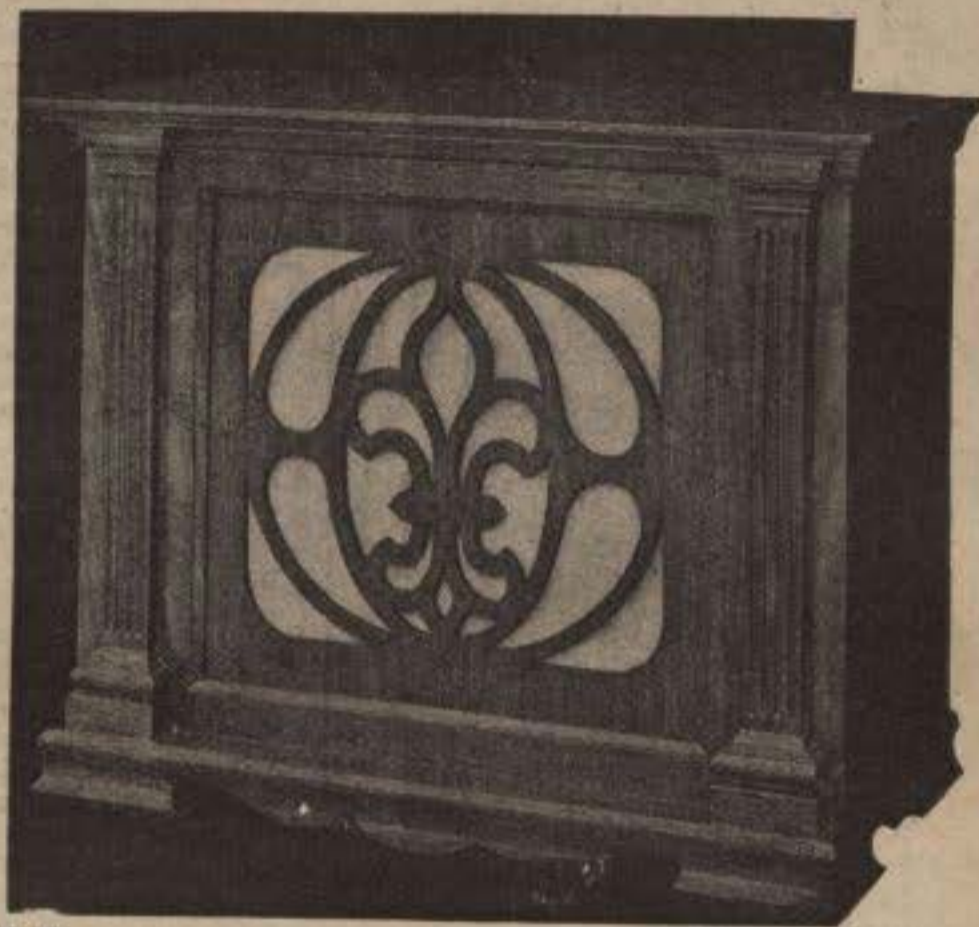
6.35-12.0 *S.B. from London* (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 378.3 M. 793 KC.

12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**

Overture, 'Marco Spada' Auber
Waltz, 'Wood Nymphs' Coates
STANLEY KENWORTHY (Pianoforte)
Waltz in A Minor Chopin
Fantasie Impromptu Chopin

ORCHESTRA
Three Impromptus Coleridge-Taylor
(Manchester Programme continued on page 486.)



K.B.135.



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Programmes for Saturday.
 (Manchester Programme continued from page 484).

STANLEY KENWORTHY
 A Castle in Ruins } Walling
 An Evening Landscape }
 Rustic Revel }
 ORCHESTRA
 Selection, 'King of Cadonia' Jones
3.30 London Programme relayed from Daventry
5.15 The Children's Hour :
 S.B. from Leeds
 ONCE UPON A TIME
 An Ever-so-old Programme
 Songs sung by MIRIAM DITCHBURN BENHAM and
 GUNNELLE HAMLYN
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
7.0 Mr. MARTIN WILSON : 'The Novice Pitches
 his Tent'
7.15 Mr. F. STACEY LINTOTT : Sports Talk
7.30 Light Orchestral Music and a
 Mock Debate
 THE NORTHERN WIRELESS ORCHESTRA
 Selection, 'The Dairymaids' Rubens
 The Inaugural Meeting of the N.R.C.P.C.
 Subject: The RELATIVE Merits of Northern
 English Cheeses
 In the Chair: THE MAYOR OF GORGONZOLA
 (Specially Imported)
 Speakers: REPRESENTATIVES of Derbyshire,
 Lancashire, Yorkshire, and Cheshire
 ORCHESTRA
 Selection, 'Miss Hook of Holland' Rubens
 A Lightning Switch Alford
 March, 'Under Freedom's Flag' Nowowiecki
9.0 *S.B. from London*
9.30 Local Announcements
9.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 845.9 M.
 1,250 KC.
12.0-1.0—Music from Fenwick's Terrace Tea Rooms. **3.30**—
 London Programme relayed from Daventry. **4.15**—Music
 from Tilley's Blackett Street Restaurant. **5.15**—The Children's
 Hour. **6.0**—The Rev. G. Bramwell Evans 'The Meaning of
 Bird Song.' **6.15-12.0**—*S.B. from London.*

5SC GLASGOW. 601.1 M.
 745 KC.
11.0-12.0—A Recital of Gramophone Records. **3.30**—A
 Light Concert. The Station Orchestra: Selection, 'The Girl in the
 Taxi' (Gilbert). Helen Mackay (Soprano) and Ernie Gower (at
 the Piano). Selections from their Repertoire. Orchestra:
 Selection, 'The Cingalee' (Monckton). Helen Mackay and
 Ernie Gower: Further Selections from their Repertoire. Or-
 chestra: Selection, 'Miss Hook of Holland' (Rubens). **4.40**
 app.—A Running Commentary. Relayed from M.Y. 'Mar-
 jannah,' anchored off Shandon, on the Scottish Championship
 Race for Outboard Motor Boats, 'Unlimited' Class. (Held
 under Marine Motoring Association Rules). Organized by the
 Glasgow Motor Boat Racing Club. The Race will be held over
 the Club's Course—Shandon, Geresloch. **5.15**—The Children's
 Hour. **5.57**—Weather Forecast for Farmers. **6.0**—Musical
 Interlude. **6.15**—*S.B. from London.* **7.0**—Mr. Gerald Leighton:
 'Why your Nose is like your Grandfather's.' **7.15**—Musical
 Interlude. **7.30**—*S.B. from London.* **9.30**—Scottish News
 Bulletin. **9.35-12.0**—*S.B. from London.*

2BD ABERDEEN. 511.2 M.
 964 KC.
11.0-12.0—Recital of Gramophone Records. **3.30**—Dance
 Music from the New Palais de Danse. **4.0**—Studio Interlude.
 A. E. Cruickshank (Baritone). Elizabeth Mess (Mezzo-Soprano):
 Big Lady Moon (Coleridge-Taylor); To Daisies (Roger Quilter);
 The Early Morning (Graham Peck). **4.8**—A. E. Cruickshank
 (Baritone): The Vagabond and Bright is the Ring of Words
 (Vaughan Williams). **4.15**—Elizabeth Mess: If I might
 come to you (W. H. Quire); To a Miniature (May Brahe).
4.22—A. E. Cruickshank: On Eastnor Knoll (Fred. Keel);
 Invictus (Bruno Huhn); A Dinder Courtship (Eric Coates).
4.30—Dance Music. **5.15**—The Children's Hour. **6.0**—
 London Programme relayed from Daventry. **6.15**—*S.B. from*
London. **7.0**—*S.B. from Glasgow.* **7.15**—*S.B. from London.*
7.30—A Rural Reconnaisance. Robert Burnett (Baritone) in
 Songs of Village Life. David MacLakhl (Violin), in Scottish Dance
 Tunes. The Radio Players. The Station Octet. The Programme
 written and arranged by Arthur Binck. **9.0**—*S.B. from London.*
9.30—*S.B. from Glasgow.* **9.35-12.0**—*S.B. from London.*

2BE BELFAST. 302.7 M.
 991 KC.
3.30—Operatic Contrasts. The Orchestra. Overture'
 'Iphigenia in Aulis' (Gluck) (With Wagner's Ending). Overtu-
 re, 'Maritana' (Wallace). **3.50**—Ballet Suite, No. 2 (Gluck,
 arr. Mottl). Ballet, 'Carmen' (Bizet). **4.15**—A Vocal Inter-
 lude. S. Wei McCormick (Baritone) and Orchestra: O Star of
 Eve (from 'Tannhäuser') (Wagner); Toreador's Song (from
 'Carmen') (Bizet). **4.27**—Operatic Contrasts. Orchestra:
 Selections, Samson and Delilah (Saint-Saëns) and La Gran Via
 (C. V. Valverde, arr. Finck). **4.45**—Organ Recital by Charles
 Howlett. From the Classic Cinema. **5.15**—The Children's
 Hour. **6.0**—Gramophone Records. **6.15**—*S.B. from Lon-*
don. **7.30**—Selected Competition Winners. From the Musical
 Festivals in the Province of Ulster. **9.0-12.0**—*S.B. from*
London.



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WHAT THE OTHER LISTENER THINKS

HOW DOES MUSIC AFFECT YOU?

WITH reference to Mr. Jarvis's letter in this week's *Radio Times*, I also have similar experiences, one in particular which occurred when about ten years old; whenever I hear music, such as the first movement of the *Unfinished Symphony*, the *Hobbes* or *Flying Dutchman* overtures, I am always reminded of a rather gloomy wood—a haunt of foxes and other wild life—near a lonely hillside farm and overlooking a large tract of moorland on the Dorset coast. There was something so mysterious and sombre about this copse, especially when sea breezes caused weird rustlings in the trees, that, when passing by, I always seemed to hear one of the above pieces in my mind. Incidentally, music rouses my emotions and imagination more than anything else, when, four or five years ago, it used to make my hair stand on end; even now it gives me 'goose-flesh' and the opening bars of the *Flying Dutchman* never fail to send shivers down my spine.—*Musico.*

INTO THE FUTURE?

IT is interesting to read listeners' remarks on the letter of Mr. Jarvis, and I would also like to say how similarly music affects me. I think, indeed, that music is hypnotic, in that it soothes the mind and so leads one's thoughts and imagination back again into the past and sometimes, I believe, a little way into the future. Its inspiration is proportionate to one's depth of soul, so that the more deep-thinking one is, so the more may he be affected thereby. I feel this is all summed up in the following quotation of the poet Cowper:—

There is in souls a sympathy with sounds,
And as the mind is pitched, the ear is pleased
With melting airs as martial, brisk or grave;
Some cord in unison with what we hear
Is touched within us, and the heart replies.
—F. Richardson, Sheffield.

MENTAL PICTURES.

I ENJOY music mainly for the mental pictures it enables me to draw, and thus my enjoyment depends on the artistry of the composer. The greatest of descriptive composers was Debussy, for who else could have portrayed more wonderfully the strange fancy of 'La lune qui descend,' or the drowsy beat of a summer noon in 'L'Après Midi'? If, by some awful chance, I could no longer see the whirling mill-sails in De Falla's 'Miller's Dance,' or the red-faced countryfolk dancing round in 'Shepherd's Hey,' I would do penance for all the unkind things I have ever said about dance music.—*G. L. Blackwell, Worcestershire.*

THE READING OF POETRY.

I AM glad to see from this week's *Radio Times* that the popularity of poetry readings is increasing, though I do not agree with 'The Broadcaster' when he says that the readings are 'getting by degrees nearer to the desirable perfect rendering. It seems to me there has been a considerable falling off in the quality of recent broadcasts, very few of the readers we have heard lately possessing what Yeats has called 'that subtle monotony of voice that runs through the nerves like fire.' It is extremely difficult to explain the peculiar quality of voice—one of monotony without dullness, and fervour without undue emotion—that is desirable, but it is perhaps easier to quote examples. I would, therefore, suggest J. C. Squire and Cecil Lewis as readers possessing this gift very nearly to perfection. I wonder how many other listeners agree with me.—*Hilda Huxley, Marcia, Victoria Avenue, Peascheven, Sussex.*

MELANCHOLIA.

ONE of your broadcasters lately was brave enough to admit that he may have been lugubrious and lachrymose in his delivery. Why should poetry be read in such dirge-like fashion? Can you do nothing to protect us from the melancholy mooning of these mouldy misanthropes?—*Yours in tears, Plevins, Wadebridge, Cornwall.*

A LOVER OF MUSIC.

MAY I express my thanks to the B.B.C. for the superb broadcasts from Covent Garden, especially the *Meistersingers*, to which we listened with bated breath (Oh, to hear it again!); also the opera series, symphony concerts just concluded, etc., and the talks by Mr. Ernest Newman, to which we look forward with so much interest. Only those who love music and have so little opportunity of hearing it can understand my feelings in writing thus, and I am sure the B.B.C. deserve the warmest thanks for all the good things they have given us during the last few months.—*R. Bradshaw, 65, Selborne Street, Preston, Lancs.*

THE WORLD OF MAKE-BELIEVE.

MAY I be permitted to endorse heartily Mr. Fryer's letter. In defence of *Cog D'Or*, published recently in the letter page, *Cog D'Or* was one of the most delightful and entrancing pieces I have heard for a long time, and the improbability of the story in no way detracts from its merit. Let us very occasionally get away from the dull and absurd convention of today, and step, if only for a little time, into a world of Romance and Delight.—*R. M. Baldane, The Yair, By Galashiels, Selkirkshire.*

BACH CANTATAS.

MAY I ask how long the powers that be intend to inflict on the suffering listeners this wearisome succession of Bach Cantatas?—*W. H. T., Wolverhampton.*

[A very large number of appreciations of the series of Bach Cantatas have been addressed to the B.B.C. or *The Radio Times* by those who listen. The attitude of our correspondent 'W.H.T.' is unique.—*Ed. The Radio Times.*]

THE EMBRYO 'RADIO DRAMATIST.'

FROM time to time the B.B.C. complain that writers do not appreciate the art of the radio drama, that too few suitable plays are submitted to them, and so on. Setting aside the question of remuneration, let us consider what the B.B.C. does to encourage embryo radio dramatists. Perchance the young writer will start with a one-act comedy, which will take at least five hours to write out and type, in addition to time and labour involved in planning it out. The odds are that this firstborn is returned with a circular, saying that it has received careful consideration, but is not quite suitable for broadcast purposes; not a word of advice or encouragement. As the play has been written especially for broadcasting, it is practically useless submitting it to any other market, and the young author's hopes are summarily shattered. Half-a-dozen words of encouragement might be the means of discovering a Shakespeare of the ether.—*Disgruntled.*

[May we refer our correspondent to the series of articles on 'The Wireless Play' now appearing in *The Radio Times*. There he will find the advice and encouragement that he needs.—*Ed. The Radio Times.*]



OUR YOUNGEST LISTENER?

Here is a picture of Ronnie Leveridge—a member of West Croydon's younger set. His age is two and a half years, but he is a wireless enthusiast, and tells us that he appreciates especially football broadcasts!

THERE ARE CRIMES AND CRIMES.

HAVING listened to the excellent broadcast tonight of August Strindberg's play *There are Crimes and Crimes*, I should like to congratulate the B.B.C. on their production of it, and the actors on their performance in interpreting the opinions of this dramatist. The acting all through was of a very high standard and presented the play very vividly before my eyes.—*G. M. Farwell, 51, Queen's Gardens, Lancaster Gate, W.2.*

THE SOARING VIOLIN.

IN last week's issue you print a complaint from a Withington listener under the heading of 'The Soaring Violin.' Your correspondent and myself evidently have a grievance in common. There is nothing so unsatisfying to my ear as the sudden rise of the leader's violin to one, or even two, octaves above the part his 'rep' is playing. This may on some occasions be the fault of the arranger, but I think it is generally a desire to be heard individually more than a regard for the common-sense playing of the number. As an amateur violinist myself, I can understand and appreciate the exhibition of harmonics and shrilling 'top of the finger-board' playing, where required, but I think these accomplishments should be given their proper place in solo work rather than in light orchestral numbers. The smaller the band, the more prone the leader is to this 'showing off.'—*Harvey Wild, 209, Waterloo Street, Oldham.*

ONE OF DOGSBODY'S CUSTOMERS?

AS a bird-fancier, I should like to object to the two stories about birds written by Liam O'Flaherty and Elinor Mordant which appeared recently in *The Radio Times*. The child-like adoration of the bird-fancier for his pets is not to be compared with the hard-headed, callous dishonesty of the average journalist and his associates. Please do not summons me until I have heard the nightingale broadcast.—*J. W. H., Harlesden.*

EVERYTHING IS GOOD.

THE time is 10.58 p.m. Sir Henry Wood's Symphony Concert is drawing to a close. I have, may the highbrows forgive me, been reading the week's correspondence in the latest issue of *The Radio Times* and listening, and here's the wonder—I've enjoyed both. So far, I have refrained from writing because it seems futile to stress the obvious. Music is good; jazz is good; talks are good; in fact, everything is good, so let's be thankful and switch off when we are disgruntled, always remembering that the fault lies with ourselves in the main. Did I say switch off? No, rather stick it and learn to be appreciative.—*J. W. C. Hinton, 58, Manor House Lane, Holmeslack, Preston.*

A RUSH FOR THE DOOR!

A SIXTH-FORM school girl 'pre' would not agree with the average public-school man. I know that when we had recitals of Bach, Handel, Mozart, Beethoven, or Schubert, the prefects had difficulty in controlling the exits at the end of the recital. There was a general scramble for the wireless in our respective 'houses' in the hope of being revived by Jack Payne!—*Tom Heron, 6, Putney Heath Lane, Putney.*

THE MALIGNED TALK.

I BEGAN to listen in, as probably most people do, with the idea of getting some easy entertainment for the fireside hours. Now, after some months of constant listening, I find that I have almost forgotten the entertainment side, in my appreciation and enjoyment of the various talks, which help to keep me in touch with the bigger life outside my own little daily round. I am more and more impressed with the tremendous educational value of the B.B.C. programmes and with the painstaking care and thought that obviously go into the assembling of the items so that there shall be something to please everyone.

When I think over all the items I most enjoy, I find that, after all, concerts come quite far down on the list—not because I do not enjoy them, but because I get still more out of the other things.—*N. H., London, N.W.6.*

A TIMELY TRIBUTE.

I AM a wireless amateur who has taken a deep interest in the growth and progress of the B.B.C. since the days of the 'Beath Robinson' microphone in a small room at the top of Marconi House in 1922. I have no connection whatever with the B.B.C., and my views are those of an ordinary man in the street, who realizes the enormous amount of good already achieved by the corporation, and the still greater possibilities in store for future generations. One can well imagine that tempting offers have been made to the outstanding members of the staff of the B.B.C., and the wonder is that more of these have not been accepted. Loyalty is a great fetish at Savoy Hill. Long may it remain so.—*Lovely Cal, Sproston Lodge, Norwich.*

JAZZ MUSIC?

ONE of your 'Other Listeners' in this week's *Radio Times* suggests a programme of early and post 'jazz music.' 'Musio' I know, also 'jazz.' There is no such thing as 'jazz music.'—*Richard W. Annear, Langley, Watford Road, Croxley Green, Herts.*

VAUDEVILLE.

ON looking at *The Radio Times* on Tuesday night, May 14, I was surprised to find that there was one of the few and far between Vaudeville Programmes. I tuned in to Manchester, and was assailed with some weird 'highbrow' composition issuing from a concertina. Perhaps the programme selectors got this item mixed up by accident, or is it habit? Surely it is possible to have an artist in a Vaudeville entertainment that will keep to the theme of the thing (When in Rome do as Rome does).—*N. Whistle, 22, Meath Road, Preston.*

THE LONG VIEW.

WHY people condemn 'jazz' beats me! I love Bach, Brahms, Beethoven, Chopin, etc. When I left the Navy, after thirty years' service, I wintered in Dresden, and heard all Wagner's Operas, excepting *Parsifal*. While I was in the Navy I was very fond of dancing to the dear old tunes; now 'jazz' has come in I delight in it, and it seems to me that there is ample room for both types of music. I can understand people who have, perhaps, never danced not liking to hear jazz on the wireless; then why listen? I am now seventy-eight years of age and I am thankful to say quite fit.—*One of the Old Navy.*

AND NOW THE FOURTH FORM.

SEEING much of your correspondence is carried on by 'Fifth Formers,' we do not see why we should not have a say in the matter. We think your programmes would be much more appreciated if there was not so much music, and more talks and plays, and when there is a play its words should not be drowned by music as they were when *The Prisoner of Zenda* was performed.—*Two Fourth-Formers.*

THE BIRTHPLACE OF JOHN IRELAND.

I NOTICE that last week's *Radio Times* describes John Ireland as a Cheshire composer. What claims, may I ask, does Cheshire make? My knowledge of this brilliant musician tells me that he was born in Manchester, and spent his early life in Leeds, being educated at Leeds Grammar School. Merely an unimportant question, but nevertheless puzzling.—*Gingerbread.*

[Cheshire's claim to be the birthplace of John Ireland is no vain one. The actual place was Ingelwood, Bowden, in the famous cheese county.—*Musical Ed., The Radio Times.*]

Notes from Southern Stations.

FOR YOUR RADIO DIARY.

Interesting Forthcoming Concerts from Birmingham and Cardiff—Old Wessex Customs—A Musical Family—Service from Birmingham Cathedral.

DOROTHY ROBSON (soprano) and Olga Thomas (pianoforte) are the artists in an afternoon orchestral concert from 5GB on Tuesday, June 11. After several years as *prima donna* with the Carl Rosa Opera Company, Dorothy Robson took up concert work, but in 1924 returned to her first love, and was specially engaged for the Mozart Festival at the Old Vic. She was the first British artist to appear after the War in Dresden, Berlin, Hamburg, and Hanover, and has toured the principal towns of Germany and Holland.

ON Thursday afternoon, June 13, the Birmingham Studio Symphony Orchestra again takes the place of the Bournemouth Orchestra in the Light Symphony Concert from 5GB. The main work is Sir Frederic Cowen's *Symphony in B Flat Minor*, which has always been known as 'The Welsh.' Mary Pollock (soprano) is the singer, while a novelty is included in *Lenore*, a dramatic ballad for voice and orchestra, by Liszt. This will be given by Gladys Ward.

EDNA ILES, a young Birmingham pianist, who has given recitals in London and Paris and has been heard in concertos with many of our main provincial orchestras, plays the Bach *Concerto in E Major* with the Midland String Orchestra for 5GB listeners on Sunday afternoon, June 9. Her fellow artist is George Baker, a baritone who is as well known in ballad and oratorio work as in light opera.

THE relay from Lozells Picture House for 5GB listeners on Monday, June 10, will include items by Mary Freeman (contralto). Miss Freeman comes from an extremely musical family. She is the daughter of two members of the Birmingham Studio Symphony Orchestra, who, together with their two sons, who also play in the Orchestra, form the Harry Freeman String Quartet, which has been heard more than once from 5GB.

WE hear much today about the preservation of the countryside, but little of its counter-part, the perpetuation of old customs. It is these, however, which provide the rustic canvas with its essential details. That the curfew still rings at Winchester and Shaftesbury; that when a village maiden dies, a pair of white gloves is hung on the walls of the parish church at Abbot's Ann; that you may still hear the Romsey Town Crier's 'Oyez! oyez!'. About these and other survivals of old customs, Mrs. Gould will give a talk from the Bournemouth Studio on Tuesday, June 11.

J. CLAYTON THATCHER (baritone) will be the singer at a Studio Concert from Cardiff on Wednesday afternoon, June 12. He is the bass soloist for the Resolven Amateur Operatic Society, and has been accepted as a member of the O'Mara Opera Company. A Short Programme by the National Orchestra of Wales will also be broadcast from 10.20-11.0 p.m. on the same day. It is entitled 'Summer Idylls.'

HERE are some further items arranged for future Programmes from 5GB:—The Service on Sunday, June 9, is to be relayed from Birmingham Cathedral, the preacher being the Rev. W. Roberts, of St. Stephen's Church, Smethwick.

A musical comedy programme, in which listeners will hear excerpts from *The Belle of New York*, *The Quaker Girl*, *Lilac Time*, and *Mary*, follows the production of *Micro-Phun* on Wednesday, June 12. The artist is Foster Richardson (baritone), and the orchestra will be under the direction of Frank Cantell.

The Light Music on Wednesday, June 12, comes from Pattison's Restaurant, when Norris Stanley will lead the Salon Orchestra, Leslie Bennett (baritone) being the singer.

Aileen Fisher (soprano) sings in the relay from Lozells Picture House on Thursday, June 13. Dr. Harold Rhodes gives the fourth organ recital from Coventry Cathedral on Thursday, June 13.

A story for the tinies called 'Norman the Cat,' by Agnes Taunton, and for the older children a school story, 'The Great Swim,' by T. Davy Roberts, will be broadcast during the Children's Hour on Monday, June 10. Elsie Barker will be heard in light songs, and Cuthbert Ford (baritone) will also sing.

On Wednesday, June 12, young listeners are to hear songs by Phyllis Norman (soprano) and 'Jacko.'

B.B.C. PUBLICATIONS.

'THE SWALLOWS.'

On June 24 and 26 there will be broadcast the tenth of the series of twelve well-known operas, this time *The Swallows*, by Puccini. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *The Swallows* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining three of the series for 6d.

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'MINNA VON BARNHELM.'

Minna von Barnhelm, by Lessing, to be broadcast on June 11 and 12, is the tenth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Minna von Barnhelm* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining three of the series for 6d.

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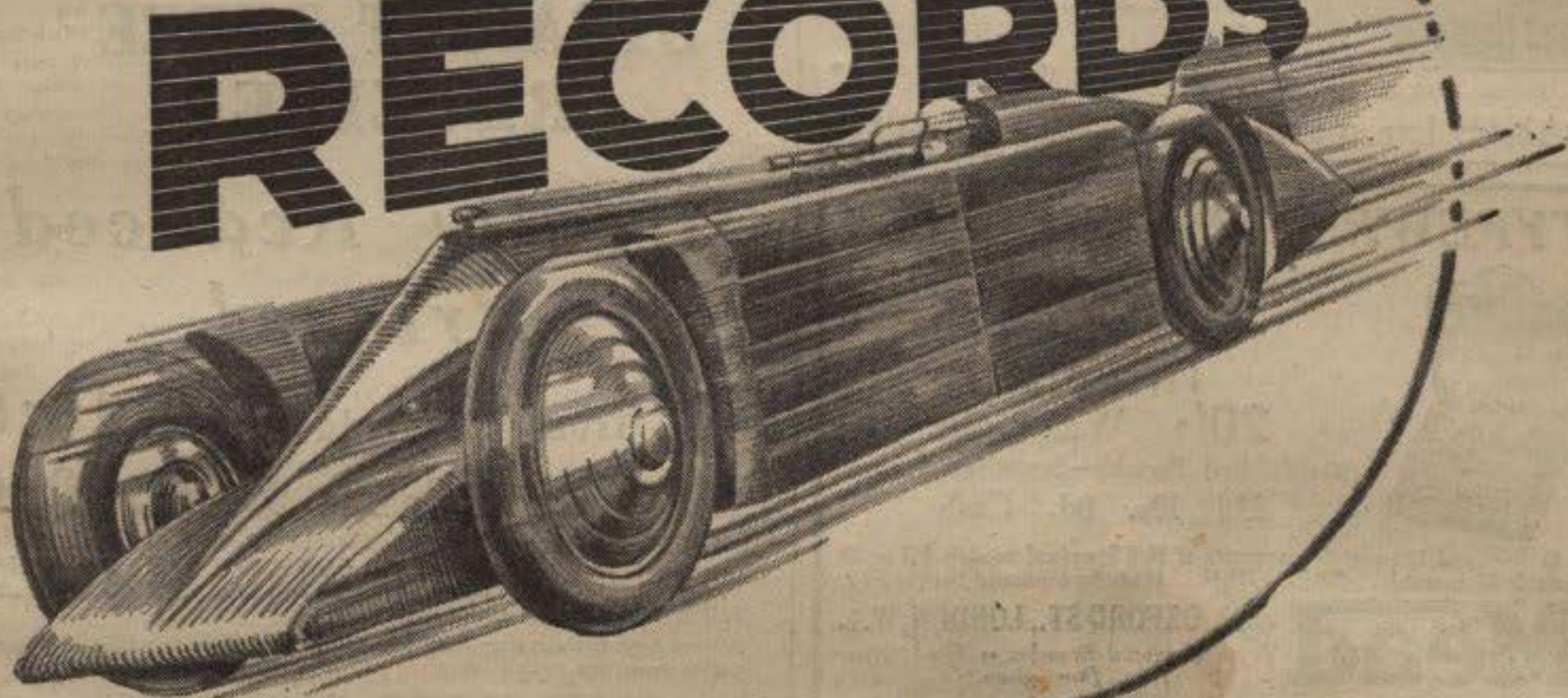
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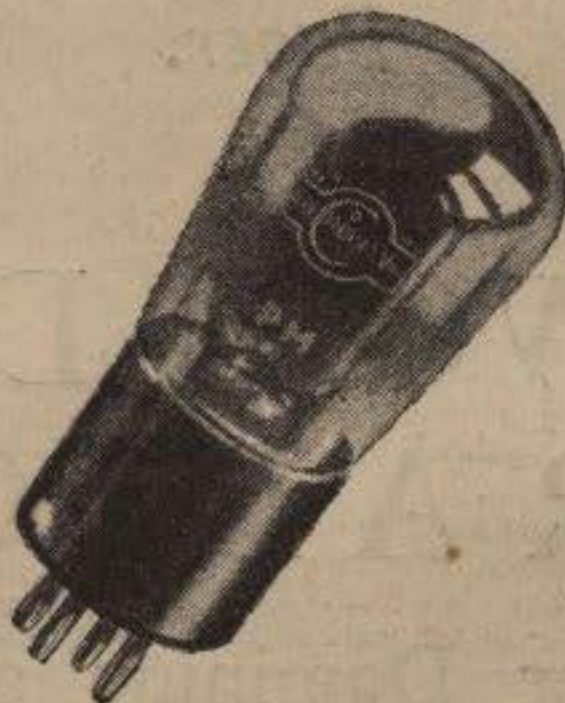
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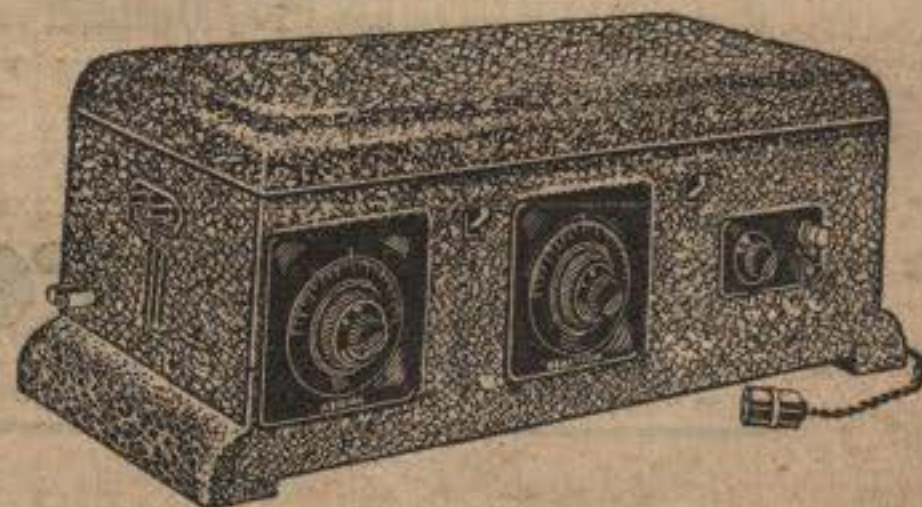
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